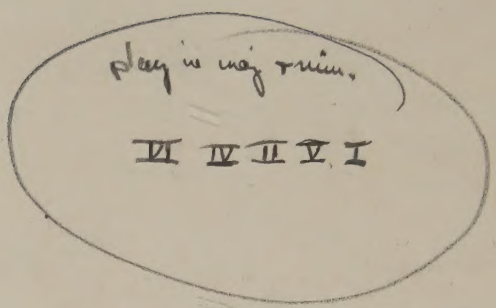
KEYBOARD HARMONY

GEORGE A. WEDGE


Dary w maj trumn.
VI IV II V I

Rose Tree Rd.

Media

Pa.

Same as maj.

Minors - Group I C, G, D, A, E,
c g d a e all 3 forms

Group II F B^b E^b A^b
f - all forms

Group III D^b, C♯, G^b, F♯, C^b, B
— c♯ — f♯ a^b b^b
+ b^b + e^b

in some mel. has different fugue in descending &

C♯ F♯ have irregularity in R.H. melody

minor end at top with 3 of

B^b A^b irregularity B^b min 4th on d^b

a^b harmon. & melodic fugue will be like group 3

play all in 3rd group

KEYBOARD HARMONY

A Practical Application of Music Theory, Including the Study of Melody Harmonization, Broken Chords and Arpeggios, Modulation and Improvisation

By

GEORGE A. WEDGE

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To
Dr. THOMAS TAPPER

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PREFACE

Music Theory is a study which has become essential to the fully equipped musician, and which, in consequence, most pupils take up as a part of their proper musical education. It is generally followed as a subject separate from the pupil's chosen instrument or particular field; very few realize its far-reaching application and value.

This book is an endeavor to show the teachers and pupils of piano how to apply, at the keyboard, each theoretic point, and to give exercises for practice.

The introductory chapter gives a concise summary of Elementary Theory with suggestions for drill. This chapter is a guide for the piano teacher, and it should be given, at the teacher's discretion, with Ear-training and written exercises for the beginning of the pupils' musical training. These are fundamental theoretic facts which every pupil must understand in order to study and progress intelligently.

The succeeding chapters take up the study of Harmony and its application in the following ways: The playing of a chord in combination with all other chords in each key; the use of this chord in the harmonization of melodies in four-part harmony, in arpeggio form applying rhythmic drill, in broken chord form, in the harmonization of melodies using free piano style of accompaniment and in improvisation. Also the transposition of melodies, chords and piano pieces which use this created material.

It has been found practical to present each theoretic point in the above manner and not to make separate subjects of Melody Harmonization, Arpeggios, Broken Chords, Transposition and Improvisation.

Each section is complete in itself. The teacher wishing to present only one division such as Improvisation will give the theoretic point of each lesson with the section of Improvisation.

This book can be used for the study of Harmony by the pupil who does not care to write, or in combination with any standard text on Harmony.

The lessons are designed for one fifty-minute period per week. If possible, classes of from five to eight pupils are recommended, as the pupils profit from the others' recitations.

The teacher must be patient and sympathetic, giving the pupil ample time to think before playing and to acquire relief from nervousness.

The pupil should devote about thirty minutes a day to practice, preferably in three ten-minute periods, as this is a gradual technical development and can not be forced.

North Brooklin, Maine,

June 15, 1924.

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KEYBOARD HARMONY

CHAPTER I

INTRODUCTORY

Tone is a term applied to a musical sound.

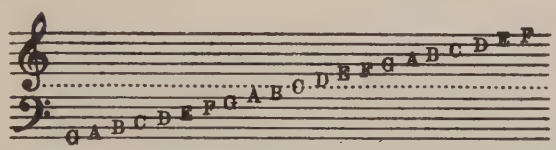
A musical sound differs from noise in that it has a definite pitch which is determined by a fixed number of vibrations per second. A musical sound also has quantity or volume, i.e., the sound is loud or soft; quality, which is determined by the body or instrument which produces the sound; and duration, i.e., the length of time the sound continues.

A tone is represented on paper by a note.

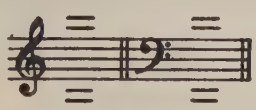
The first seven letters of the alphabet are used to name the fundamental tones in music.

The pitch of a tone is represented by the position of a note upon the staff.

The *Staff* is five parallel, horizontal, equidistant lines to which, and to the spaces between them, definite pitch is given by a letter or *clef* placed at the beginning. The G and F clefs are those most commonly used. The G clef is placed upon the second line (counting from below), and determines the pitch of that line to be G; the pitch of the space above, A; of the space below, F; and of the other lines and spaces named in order. The F clef is placed upon the fourth line, and determines the pitch of that line to be F, with the other lines and spaces named in order. In piano music the G and F clefs are commonly used in combination upon two staves one above the other, forming the Great Staff with the line middle C omitted:

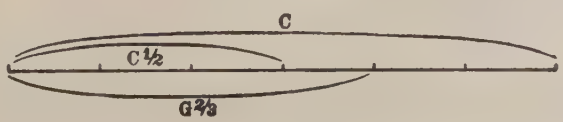


If tones higher or lower in pitch than those represented upon the staves are desired, the staves are extended by short lines called *leger-lines:*

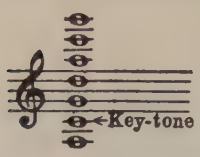


Tones are used in relation to each other in Keys and Scales.

A *Key* is a group of seven tones, differing in pitch, and derived from and related to a fundamental tone called a Key-tone.

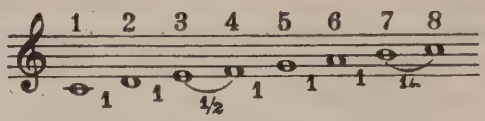


For example, the line marked C represents a string whose vibration gives the pitch middle C. To find the tone nearest related to C, and differing in pitch, we first divide the string into halves and set either segment in vibration. Each segment vibrates twice as fast as the entire string, giving the same sound C, but an octave higher in pitch. Next, if the string is divided into thirds and the two-thirds segment set in vibration, the tone G above C would be obtained. By dividing the segment G into thirds and setting two-thirds in vibration, the higher tone D would be obtained. In like manner we find the other tones A, E and B. Working conversely, if D is two-thirds of G, and G is two-thirds of C, C will be two-thirds of F. This group of tones derived from C is the Key of C. The other Keys may be derived in this manner by taking any tone as a key-tone.



A *Scale* is the seven tones of a Key with the duplication one octave higher of the key-tone, arranged in consecutive order upon the staff. Numbers are used to name the scale-degrees.

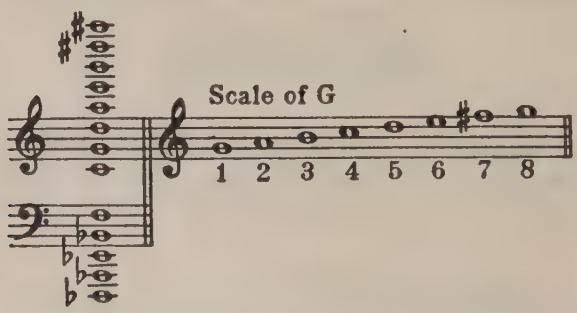
A *half-tone* is the distance on the piano keyboard from one key to the next consecutive key, white or black. The staff represents the white keys of a piano keyboard. The only white keys on the piano between which no black keys lie, are E and F, B and C, therefore the only half-tones upon the staff are from E to F, B to C. The scale built from C is identical with the staff, therefore there are half-tones between the 3rd and 4th and the 7th and 8th degrees of this scale. This scale is known as a *Major Scale*. The distance between consecutive scale-degrees is either a whole tone or a half-tone.



The progression from one scale-degree to the next, whether a whole tone or a half-tone, is called a step, and progression by consecutive degrees is termed stepwise or diatonic progression.

Any tone derived from C may be used as a key-tone and a key family derived from it. If the process of dividing the string C into thirds is continued we obtain the tones F♯ C♯ G♯ D♯ A♯ E♯ or, working conversely, the tones B♭ E♭ A♭ D♭ G♭ C♭. The sharp (♯) indicates that the pitch of the tone is raised one half-tone; the flat (♭), that the pitch is lowered one half-tone. A natural (♮) cancels all accidentals.

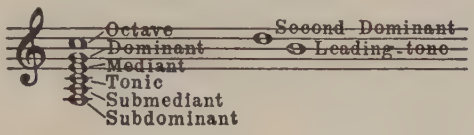
The double-sharp (𝄪) indicates that the pitch of the tone is raised one whole tone; the double flat (♭♭), that the pitch is lowered one whole tone.



The first five tones above and the one below any tone taken as a key-tone are the tones of the Key, i.e., from G, the tones D A E B F♯ and C. These tones,

arranged in consecutive order upon the staff, form the scale of G. It will be seen that this scale is identical in structure with the scale of C. Each major scale will be found to have the same construction.

The following terms are also used to name scale-degrees. The key-tone is called the *tonic*, the fifth degree the *dominant*, the third degree the *mediant* (as it is midway between tonic and dominant), the fourth degree the *subdominant* (the dominant *below* the tonic), the sixth degree the *submediant* (as it is midway between tonic and subdominant), the second degree the *second dominant* or *supertonic*, and the seventh degree the *leading-tone*.



Drill 1

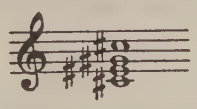
(1) Play the major scale from each of the following tones, analyzing the use of accidentals to bring the half-tones between the 3rd and 4th and the 7th and 8th degrees: C G D A E B F♯ C♯ F B♭ E♭ A♭ D♭ G♭ C♭.

(2) Play the major scales from each of the following tones: C C♯ D♭ D E♭ E F F♯ G♭ G A♭ A B♭ B and C♭.

REST TONES AND ACTIVE TONES

In the major scale there are two kinds of tones, rest tones and active tones. *Rest Tones* are the tones upon which a melody may end and be at rest; *Active Tones* are incomplete and need resolution. The rest tones are the 1st, 3rd, 5th and 8th degrees of the scale. The active tones are the 2nd, 4th, 6th and 7th degrees of the scale, which progress or resolve to the nearest rest tones, i.e., the 7th to the 8th, the 6th to the 5th, the 4th to the 3rd, and the 2nd to the 1st or the 3d degree.

Drill 2

(1) Play the rest tones from C C♯ D♭ D E♭ E F F♯ G♭ G A♭ A B♭ B and C♭, reciting the letter and accidental name of the tone before playing. For example, from C♯ the tones are  C♯ E♯ G♯ and C♯; now, reciting "C sharp, E sharp, G sharp, C sharp," you will play these tones upon the piano.

(2) Play and resolve the active tones in each major scale given above. For example, in C the active tones are B, which will resolve to C: A, resolving to G; F, resolving to E; and D, resolving to C or E.

(3) Make each of the following tones the 7th degree of a scale, resolve it, and name the key to which it belongs: B G D F A C E E♯ D♯ A♯ C♯ G♯ F♯ B♯. For example, if B is the 7th of the scale it will resolve one half-tone up to 8 or C. C is the 8th of the key of C, etc.

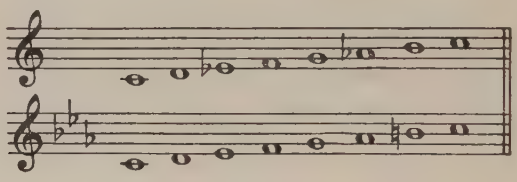
(4) Make each of the following the 6th degree of a scale; resolve and name key: A E E♭ B F C B♭ F♯ C♯ G D G D♯ A♭. Example: The 6th degree resolves a whole tone down to 5. A would resolve to G. G is the 5th of the key of C, etc.

(5) Make each of the following the 4th degree of a scale; resolve, and name key: F D G C A C♭ A♭ E E♭ G♭ B D♭ B♭ F♯. Example: The 4th degree resolves one half-tone to 3. F would resolve to E. E is the 3rd of the key of C, etc.

THE MINOR MODE

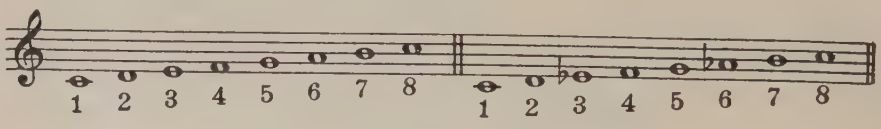
Two modes are commonly used in our system of music, the Major Mode and the Minor Mode. The term *Mode* is applied to the arrangement of the whole and half-tones in the scale construction. The *Minor Mode* is formed by lowering the 3rd and 6th degrees of the major scale one half-tone, making the half-tones between the 2nd and 3d, 5th and 6th, 7th and 8th degrees. This change of mode does not affect the tonality, that is, C major and c minor are the same key having the same key-tone, rest tones and active tones. These are known as *Parallel Major* and *Minor Keys* and are used interchangeably.

The sharps or flats required in the keys other than C are grouped at the beginning of the staff as a so-called *key-signature*, and it is understood that the tones affected will be altered each time they occur. When a composition is written in the minor mode the major signature of the parallel key may be retained and the 3rd and 6th degrees lowered each time they recur; but more often the signature of the major key with the same name as the lowered 3rd degree is borrowed, this signature giving the required accidentals for lowering the 3rd and 6th degrees. As the borrowed signature also lowers the 7th degree, it is necessary to correct this with a sharp or a natural. Major and Minor Keys with the same signature are *Relative Major and Minor Keys*, and are different tonalities.



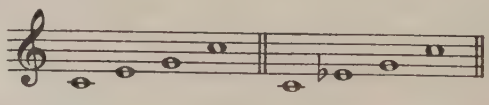
Drill 3

Play each major scale, naming the scale-degrees as you play; repeat, making it minor by lowering the 3rd and 6th degrees. Example:



Drill 4

(1) Play the rest tones of each major scale, then the rest tones of the parallel minor scale. Example:

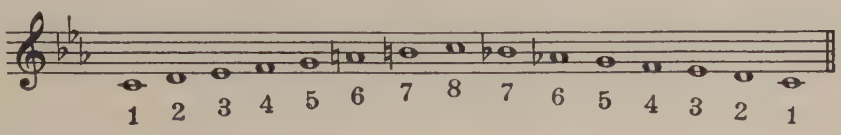


(2) Repeat Sections 2, 3, 4, 5 of Drill 2, page 3, in Major, then the parallel minor keys

THE MELODIC MINOR SCALE

In the minor mode, further alteration becomes necessary when a melody progresses from the 6th to the 7th degree of the scale, because of the skip of a

tone and a half between these degrees where scale progression (stepwise progression) is expected. When the 6th degree progresses up to the 7th, the 6th degree is raised; when the 7th degree progresses down to the 6th, the 7th degree is lowered. This is known as the melodic minor scale:

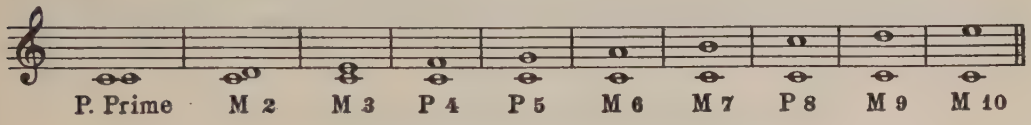


INTERVALS

Two or more tones sounded simultaneously are parts of a chord. Two tones played simultaneously are called an *interval.* Intervals are measured along the major scale from the lower tone as tonic. They are named from the number of degrees or steps the tones are distant from each other; if the upper tone is the 5th degree of the scale of which the lower tone is the tonic, the interval is a 5th, etc. Intervals are measured to the 10th, though 9ths and 10ths are used as 2nds and 3rds.

PERFECT AND MAJOR INTERVALS

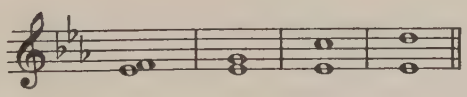
If the upper tone of an interval is found in the major scale of which the lower tone is the tonic, the primes, fourths, fifths and octaves are called *perfect intervals*, the seconds, thirds, sixths and sevenths, *major intervals.*



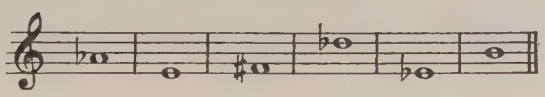
Drill 5

(1) Play the perfect intervals from the tonic of the scales of G F D B♭ and A major. Example:

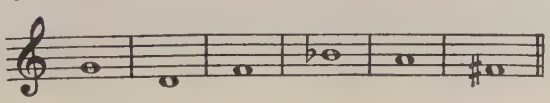
(2) Play the major intervals from the tonic of the scales of E♭ E A♭ B D♭. Example:



(3) Play the perfect intervals from the following notes:

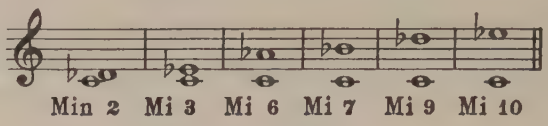


(4) Play the major intervals from the following notes:



MINOR INTERVALS

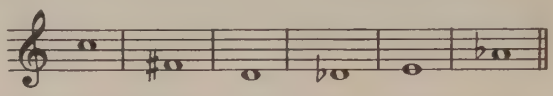
If the upper tone of the interval does not agree with the major scale of which the lower tone is the tonic, but is one half-tone lower than the major 2nd, 3rd, 6th, 7th, 9th or 10th, the interval becomes a minor 2nd, 3rd, 6th, 7th, 9th or 10th:



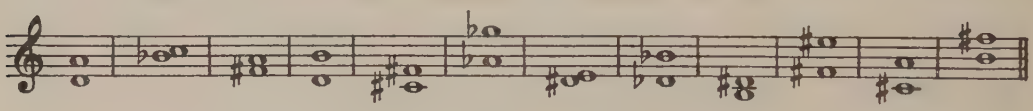
Drill 6

(1) Play the minor intervals from the tonic of the keys of A G B♭ F♯ E♭ and D major.

(2) Play the minor intervals from the following notes:



(3) Play and name the following intervals:
Recite the names and quality of each interval before playing.

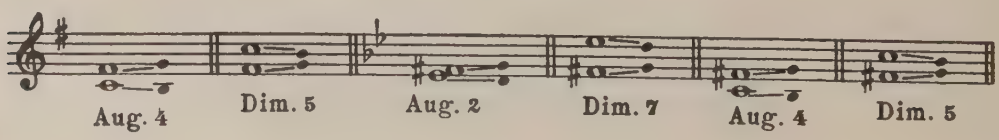


AUGMENTED AND DIMINISHED INTERVALS

If the upper tone of the interval does not agree with the major scale of which the lower tone is the tonic, but is one half-tone higher, the interval is *Augmented;* if it is one half-tone lower than the perfect interval or one whole tone lower than the major interval, it is *Diminished.* The most commonly used augmented and diminished intervals are:

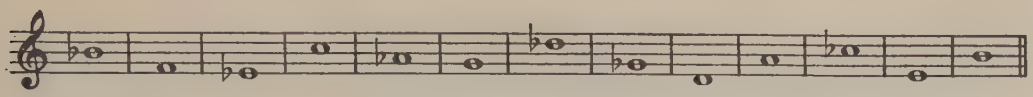
the augmented 4th from the 4th to the 7th degree of the scale;
the diminished 5th " " 7th " " 4th " " " " "
the augmented 2nd " " 6th " " 7th " " " minor scale;
the diminished 7th " " 7th " " 6th " " " " " "

The augmented and diminished intervals require resolution for their identification, as the augmented 4th and diminished 5th sound alike, the augmented 2nd like a minor 3rd and the diminished 7th like a major 6th. The augmented 4th (4–7) will resolve to the 6th from 3 to 8, the diminished 5th (7–4) to the 3rd from 1 to 3, of both the major and minor scale. The augmented 2nd (6–7 of minor) will resolve to the perfect 4th (5–8), the diminished 7th (7–6) to the perfect 5th, 1–5.

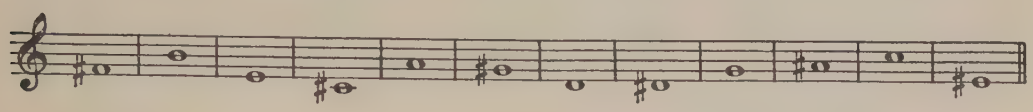


Drill 7

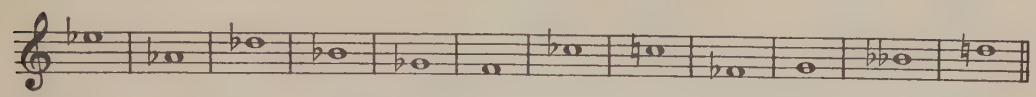
(1) Play and resolve the augmented 4th from the following tones, and name the key to which each belongs:



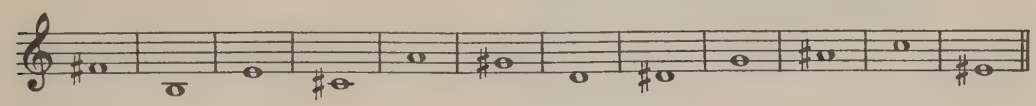
(2) Play and resolve the diminished 5th from the following tones and name the key to which each belongs:



(3) Play and resolve the augmented 2nd from each of the following tones and name the key to which each belongs:



(4) Play and resolve the diminished 7th from each of the following tones and name the key to which each belongs:



THE INVERSION OF INTERVALS

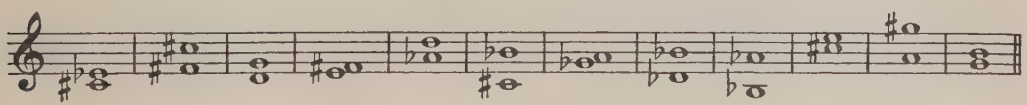
Intervals are *inverted* by placing the lower tone one octave higher.

Upon inversion,	a major interval	becomes minor.
"	"	a perfect interval remains perfect.
"	"	an augmented interval becomes diminished.
"	"	a 2nd becomes a 7th.
"	"	a 3rd becomes a 6th.
"	"	a 4th becomes a 5th.

NOTE. This table reads from either side: a major 2nd becomes a minor 7th; a minor 7th becomes a major 2nd, etc.

Drill 8

Play and invert the following intervals, reciting the name of the interval and its inversion:



THE STAFF POSITION OF INTERVALS

In playing and naming intervals it is best to know all the intervals as they occur upon the staff and the white keys of the piano. This saves time in thinking

and naming intervals. If it is known that F to A is a major 3rd, one may quickly determine the quality of the interval if either tone is chromatically altered.

Following is a table of intervals on the staff and in the major scale.

Staff:

Maj. 2nds. All but E-F, B-C, which are minor.
Maj. 3rds. C-E, F-A, and G-B. Others minor.
Per. 4ths. All except F-B, which is augmented.
Per. 5ths. All except B-F, which is diminished.
Maj. 6ths. C-A, D-B, F-D, and G-E. Others minor.
Maj. 7ths. C-B, F-E. Others minor.

Major Scale:

Maj. 2nds. All but 3-4, 7-8, which are minor.
Maj. 3rds. 1-3, 4-6, 5-7. Others minor.
Per. 4ths. All but 4-7, which is augmented.
Per. 5ths. All but 7-4, which is diminished.
Maj. 6ths. 1-6, 2-7, 4-2, 5-3. Others minor.
Maj. 7ths. 1-7, 4-3. Others minor.

Staff	*Scale*
Aug. 4ths. F-B	4-7
Dim. 5ths. B-F	7-4

NOTE. These are the only augmented and diminished intervals which occur on the staff or in the major scale without altering the pitch of tones with accidentals.

Drill 9

(1) Play
- an Augmented 2nd
- a Major 6th
- an Augmented 5th
- a Diminished 7th
- a Minor 6th
- a Perfect 4th

} from D F A G B

(2) Play
- a Minor 3rd
- an Augmented 4th
- a Diminished 5th
- a Perfect 5th
- a Major 7th

} from C D G F B

Drill 10

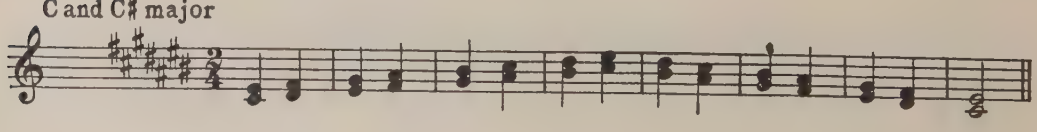
(1) Play each major and minor scale in consecutive thirds according to the following exercise:

(a) Play with the right hand.
(b) Play one octave lower with the left hand.

NOTE. The fingering is optional, as these exercises are for key and scale knowledge, not for technique.

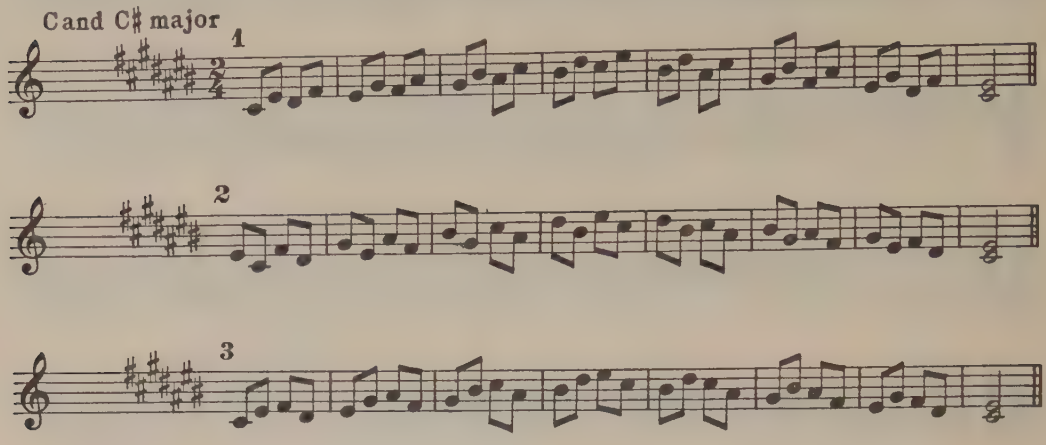
(c) Play with both hands.

C and C♯ major



c minor
c♯ minor
D and D♭ major
etc.
d minor
E♭ and E major
etc.
e minor
F and F♯ major
etc.
f minor
f♯ minor
G♭ and G major
etc.
g minor
g♯ minor
A♭ and A major
etc.
a minor
B♭ and B major
etc.
b♭ minor
b minor

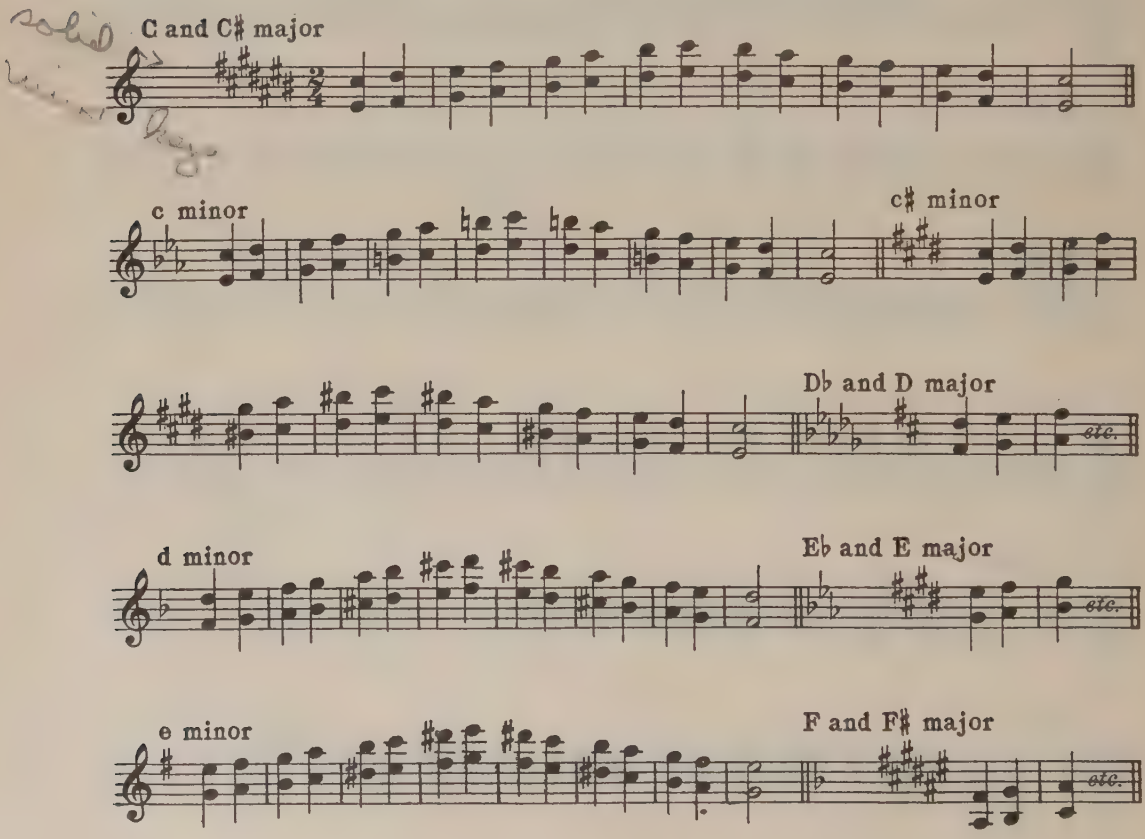
(2) Play the exercises given above in broken thirds in the following ways, concentrating upon the scale in which you are playing:

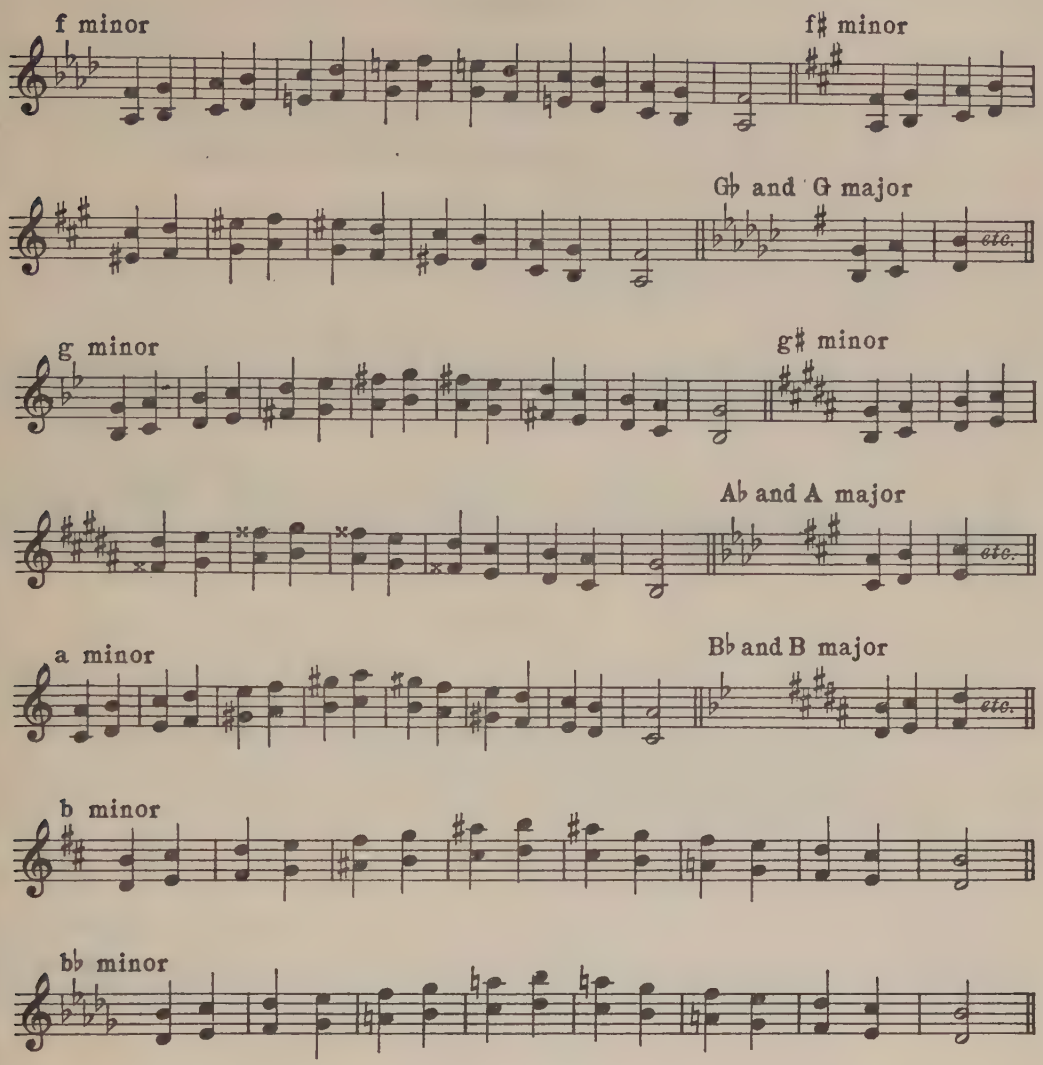


Drill 11

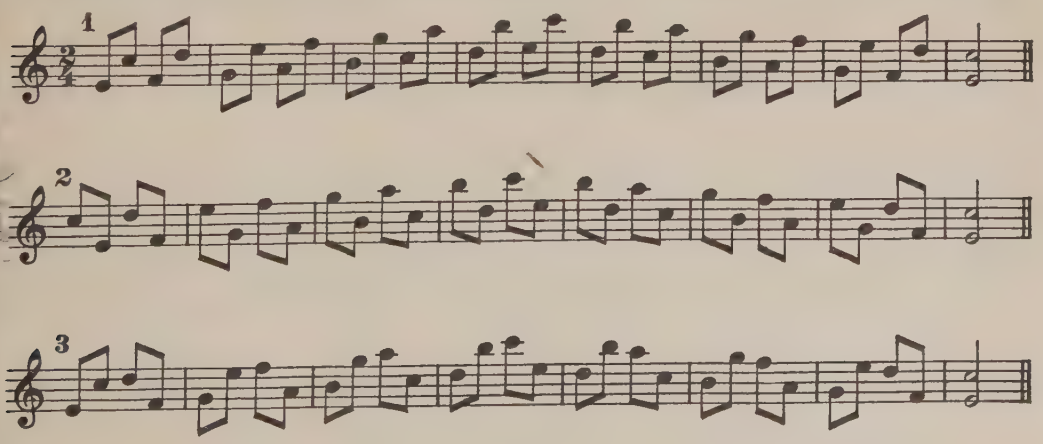
(1) Play each major and minor scale in consecutive sixths according to the following exercises:

(a) Play with the right hand.
(b) Play one octave lower with the left hand.
(c) Play with both hands.





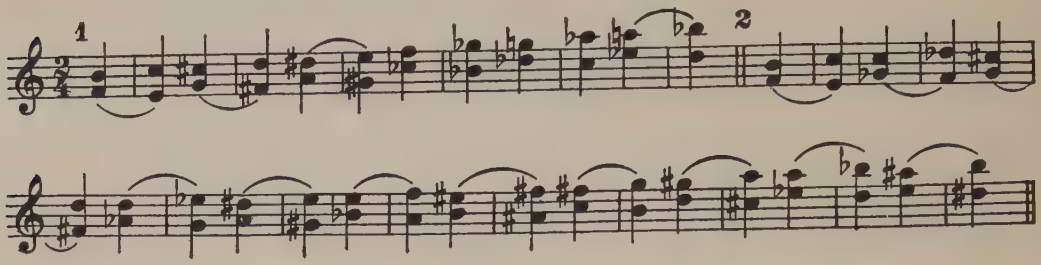
(2) Play the exercises given above in broken sixths in the following ways; concentrate upon the scale being played.



Drill 12

Play the following sequential progressions of augmented fourths and their resolutions:

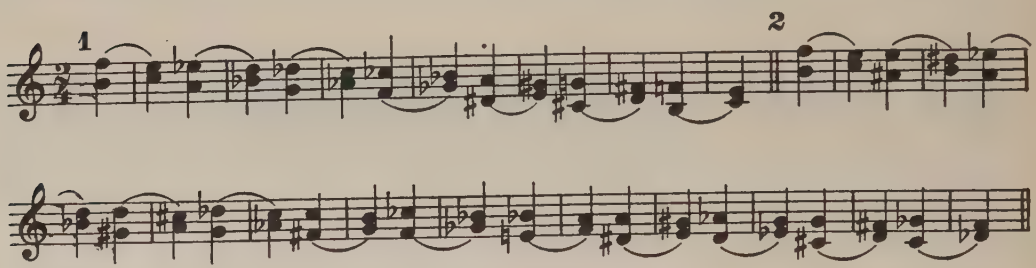
(a) In 1, concentrate upon the chromatic progression of the soprano; in 2, upon the repeated tone and the chromatic progression.
(b) Play with the right hand.
(c) Play one octave lower with the left hand.
(d) Play with both hands.
(e) Play each exercise from memory.



Drill 13

Play the following sequential progressions of diminished fifths and resolutions:

(a) In 1, concentrate upon the chromatic progression of the soprano, in 2, the repeated tone and the chromatic progression.
(b) Play with the right hand.
(c) Play one octave lower with the left hand.
(d) Play with both hands.
(e) Play each exercise from memory.

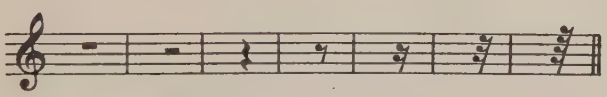


CHAPTER II

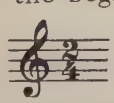
METER AND RHYTHM

The duration of a musical sound involves the question of *meter* and *rhythm* in music. In listening to music the first thing which attracts and holds the listener is the feeling of pulsation called "time" or, in this book, *Meter*. The regular pulsation will keep up throughout the performance of the composition. If this pulsation is irregular, the performer is accused of "not keeping good time." Meter is formed by the regular recurrence of stressed and relaxed pulses. The most commonly used meters are *Duple*, a stressed pulse followed by a relaxed pulse; *Triple*, a stressed pulse followed by two relaxed pulses; *Quadruple*, a stressed pulse followed by three relaxed pulses.

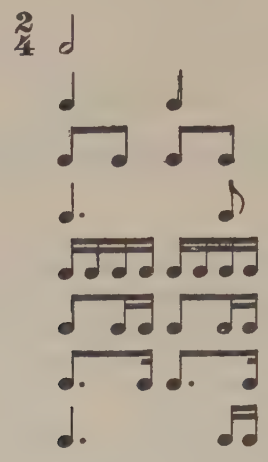
Though this regular pulsation does not vary, there are tones held longer than the pulse or several tones played upon one pulse. To accomplish this, a definite mathematical value must be assigned to each pulse. This is effected by notes of different values which represent the rhythmic unit or *Rhythm*. Modern notation employs the following notes: 𝅝 a whole; 𝅗𝅥 a half; ♩ a quarter; ♪ an eighth; 𝅘𝅥𝅯 a sixteenth; 𝅘𝅥𝅰 a thirty-second; 𝅘𝅥𝅱 a sixty-fourth, and their equivalent rests:



A *Dot* after a note or rest increases its value one-half; a double dot, three-fourths:

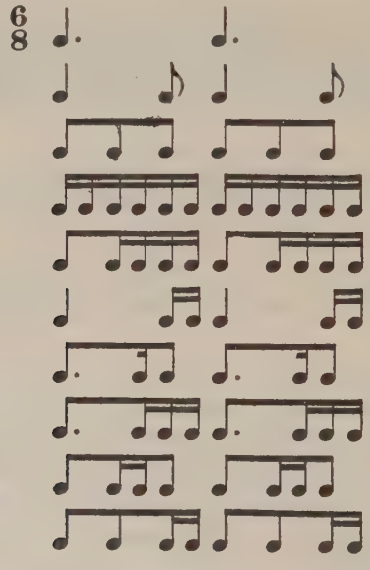
The quarter-note is most commonly used as a rhythmic unit, though the half and eighth are sometimes used. Rhythmic variety is obtained by dividing the rhythmic unit by two or a multiple of two or by adding together the pulses or parts of pulses. The meter and the rhythmic unit are shown by two numerals placed at the beginning of the staff, the upper giving the meter, the lower the rhythm:  Here the upper figure, 2, shows that the composition is in duple meter; the lower figure, 4, shows that a quarter-note is the rhythmic unit.

When a quarter-note is the rhythmic unit the following additions and subdivisions are possible:



The same subdivisions are duplicated in triple and quadruple meter. If the rhythmic unit is a 𝅗𝅥 or an 𝅘𝅥, the additions and subdivisions are in proportion. Whenever an exceptional subdivision such as three or five notes is desired, attention is called to the irregularity by placing the number under or over the group:

If a constant subdivision into triplets is desired, the *Compound* meters are used; the six-pulse meter in place of duple meter, the nine-pulse in place of triple, the twelve-pulse meter in place of quadruple. It is understood that the rhythmic subdivision is into three, and these are the resultant rhythmic figures:



The same subdivisions are duplicated in nine- and twelve-pulse meters. In counting and playing these meters the pulse is the same as in duple, triple and quadruple meters, the difference being in the mental subdivision of the pulse.

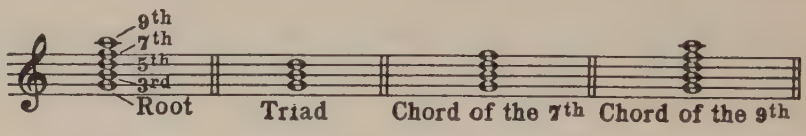
The meter or regular pulse is a physical sensation and is represented by a physical movement such as tapping the foot or counting aloud. The subdivisions and additions are mental and must be mastered as such.

CHAPTER III

CHORDS

Harmony is the study of the connection and use of chords in music. Chords are used in two ways; in vocal music such as hymns, anthems, etc., in a strict, limited manner as regards range, voice-leading, and duplication of tones; in piano and orchestral music in broken and decorated form, with great freedom of range, doubling and handling of tones adapted to the genius of the instrument. Keyboard Harmony is the application to the piano and organ of the use of chords as a means of self-expression and an aid to interpretation.

A *Chord* is three, four or five tones placed one above the other in thirds. The tone from which the chord is built is the root; the next tone, the third; the next, the fifth; the next, the seventh; the next, the ninth of the chord.



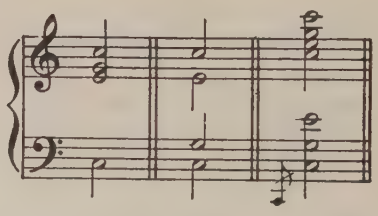
A three-tone chord is a *Triad*, a four-tone chord a *Seventh-chord*, a five-tone chord a *Ninth-chord*.

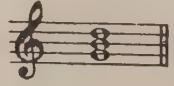
A chord may be built upon each tone of a key.

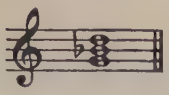
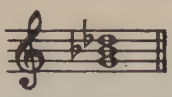
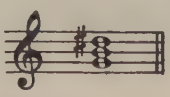
A chord is named from the degree of the scale which is its root. If the root is the first degree of the scale, it is a One Chord (I) or Tonic Chord; if the fifth degree, a Five Chord (V) or Dominant Chord; etc.

Roman numerals are used as symbols of chords.

Most chords are triads with a duplication one octave higher of one of the tones, generally the root in strict four-part harmony, and the duplication of any or all of the tones in any register in piano or orchestral music according to the desired effect.



Triads may be major, minor, diminished or augmented. They are major when they contain a major 3rd and a perfect 5th:  ; minor, when

containing a minor 3rd and a perfect 5th:  ; diminished, when containing a diminished 5th and a minor 3rd:  ; augmented, when containing an augmented 5th and a major 3rd:  .

In a major key the I, IV and V chords are major, the II, VI and III chords are minor, and the VII chord is diminished.

Drill 14

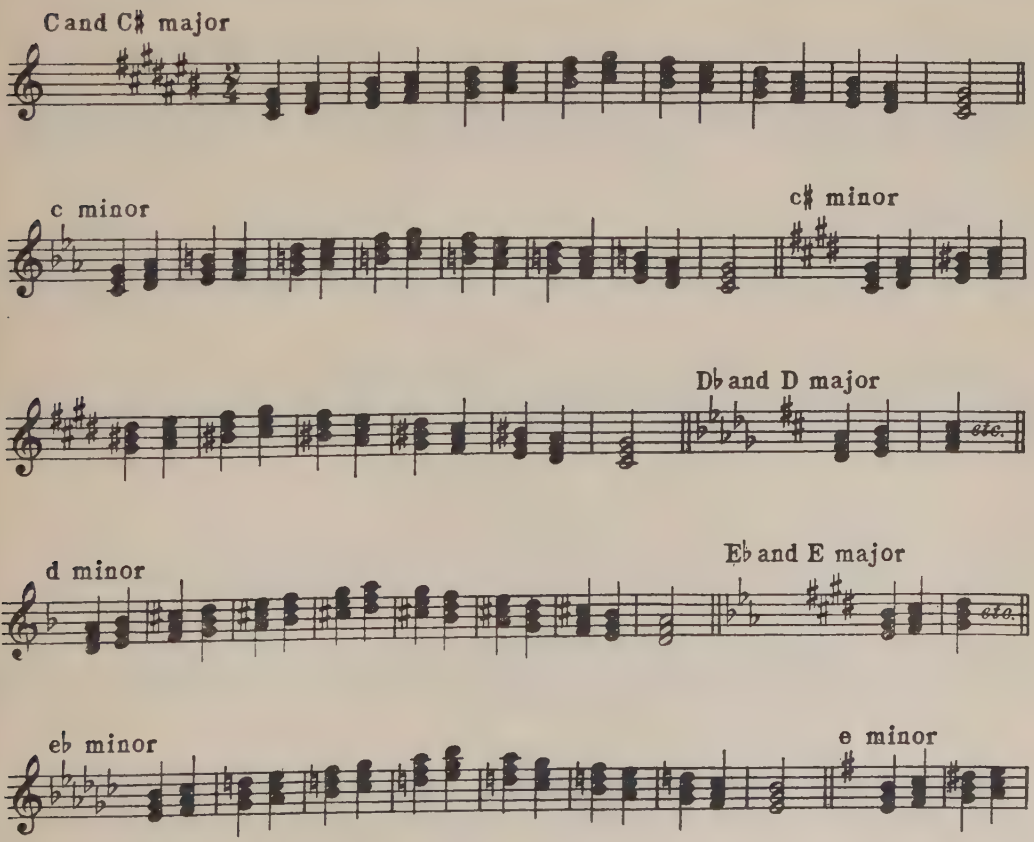
Play the triads built upon each successive tone of the major and minor scale according to the following exercise:

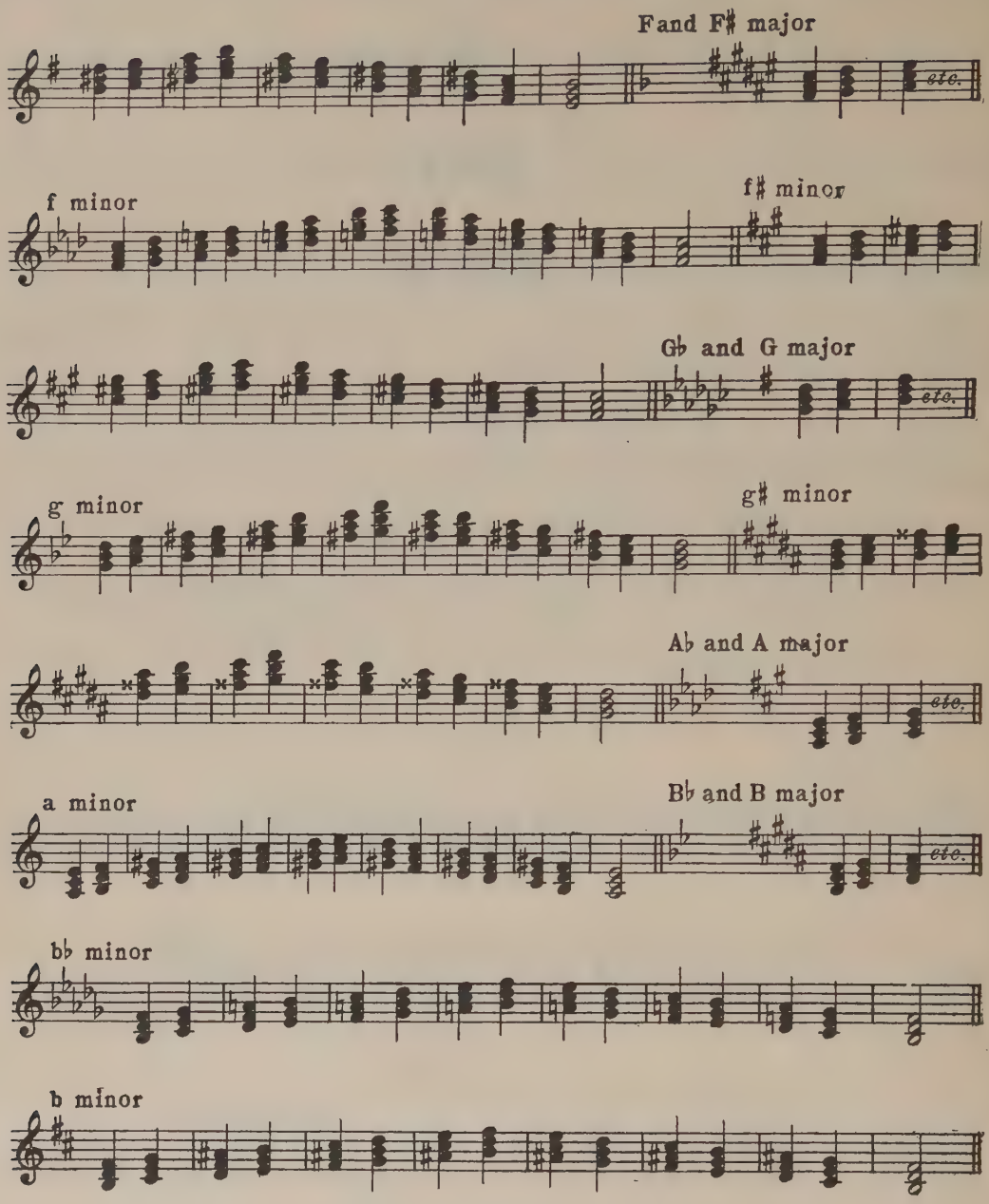
(a) Recite the name and quality of each triad before playing. Example: Exercise 1, C major, D minor, E minor, etc.

(b) Play first with the right hand, then with the left, then with both hands.

(c) Concentrating upon the scale, play the triads without reference to the written exercise.

Note. The fingering is optional, as this is drill for strengthening key feeling and knowledge.



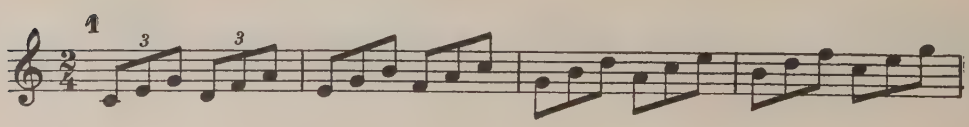


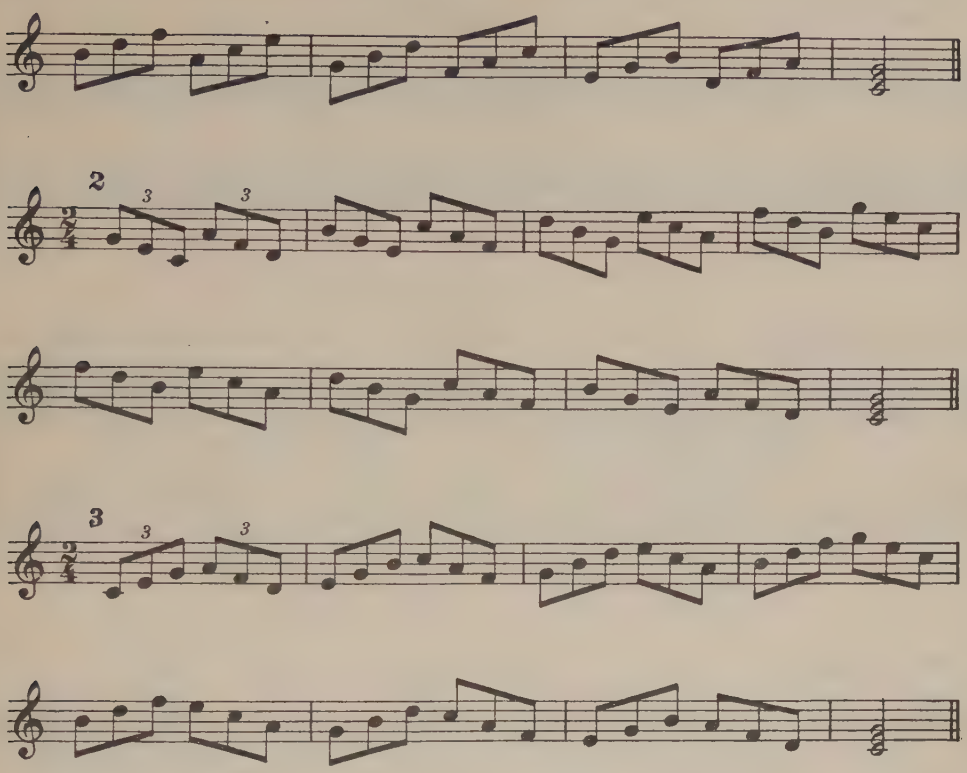
Drill 15

Play the triads of the preceding Drill in the following broken form:

(a) Recite the name and quality of each triad before playing; think of the triad and not of the separate tones.

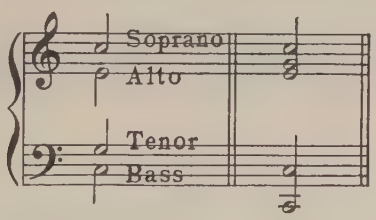
(b) Concentrating upon the scale, play the broken triads without reference to the written exercises.





MAJOR AND MINOR CHORDS

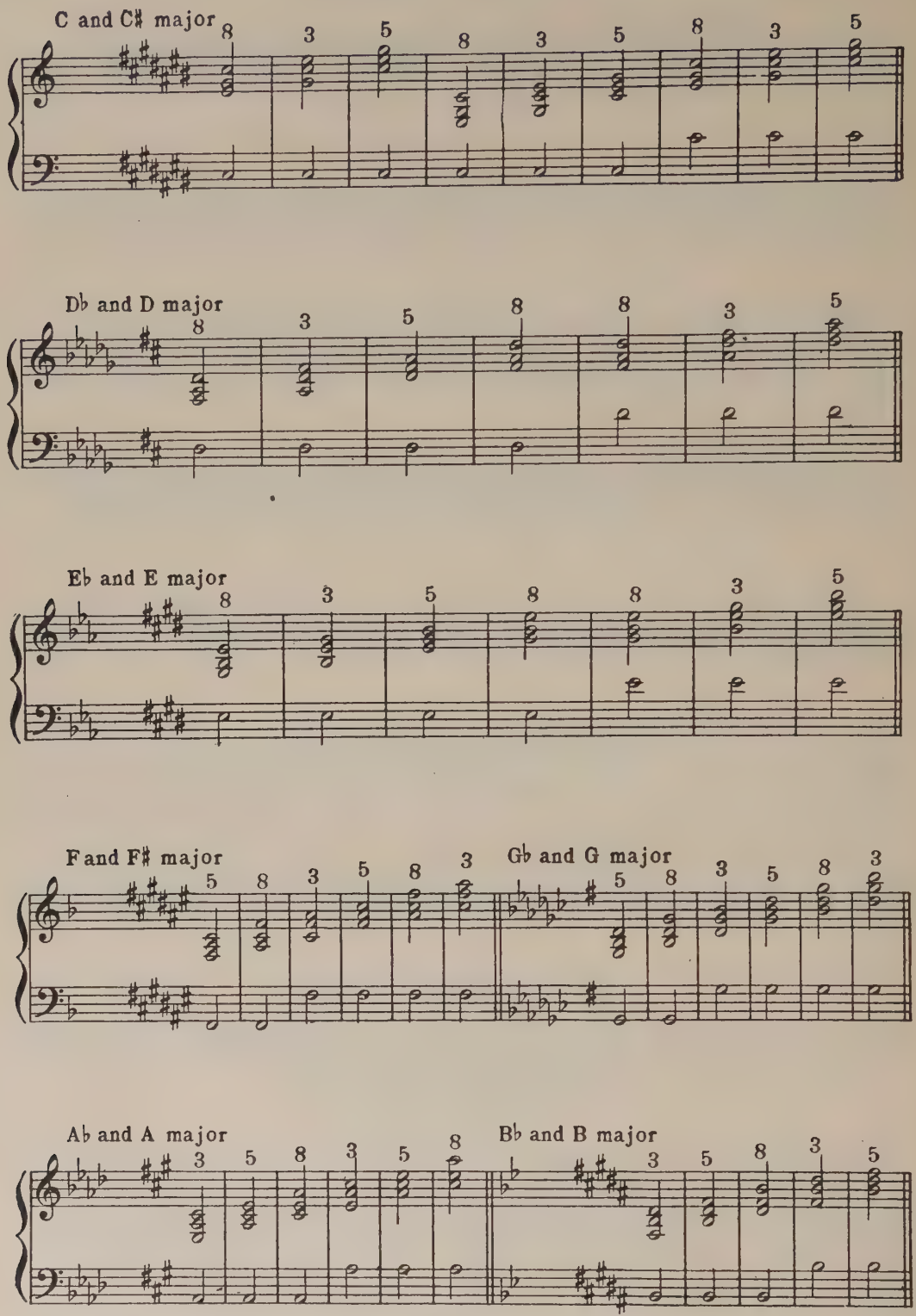
Chords are arranged in harmony for four-part vocal music. The upper part is the Soprano, the next the Alto. These are written on the G staff. The next voice-part is the Tenor, and the next the Bass. These are written on the F staff. In piano music the three upper tones of a chord are written upon the G staff and played by the right hand, the bass is written upon the F staff and played by the left hand.



The term *position* when applied to a chord refers to the part of the chord which is in the soprano. A chord is in the *position of the octave* when the 8th of the chord is in the soprano. It is in the *position of the 5th* when the 5th of the chord is in the soprano. It is in the *position of the 3rd* when the 3rd of the chord is in the soprano.

Drill 16

(1) Play each major chord in all positions, playing three voices in the right hand, the root in the left, as in the following exercises:



(2) Repeat without reference to the written exercise.

NOTE. The numbers above apply to the position of the chord.

Drill 17

Play in the same manner as in Drill 16 the minor triad built upon each of the following tones:

Drill 18

Break up each major chord in the style of the following exercise. Concentrate upon the positions of the chord.

Drill 19

Break up each minor chord in the style of the following exercise. Concentrate upon the positions of the chord.

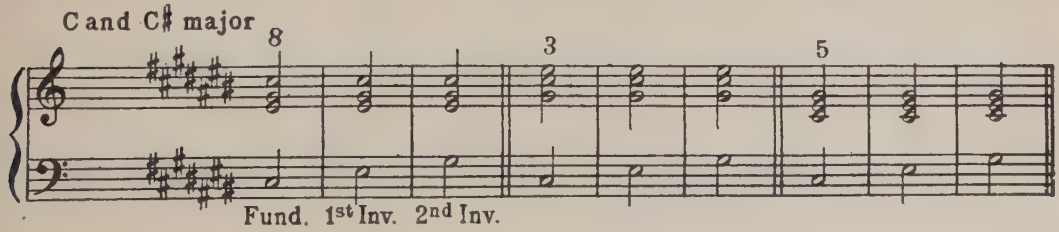
CHORD INVERSION

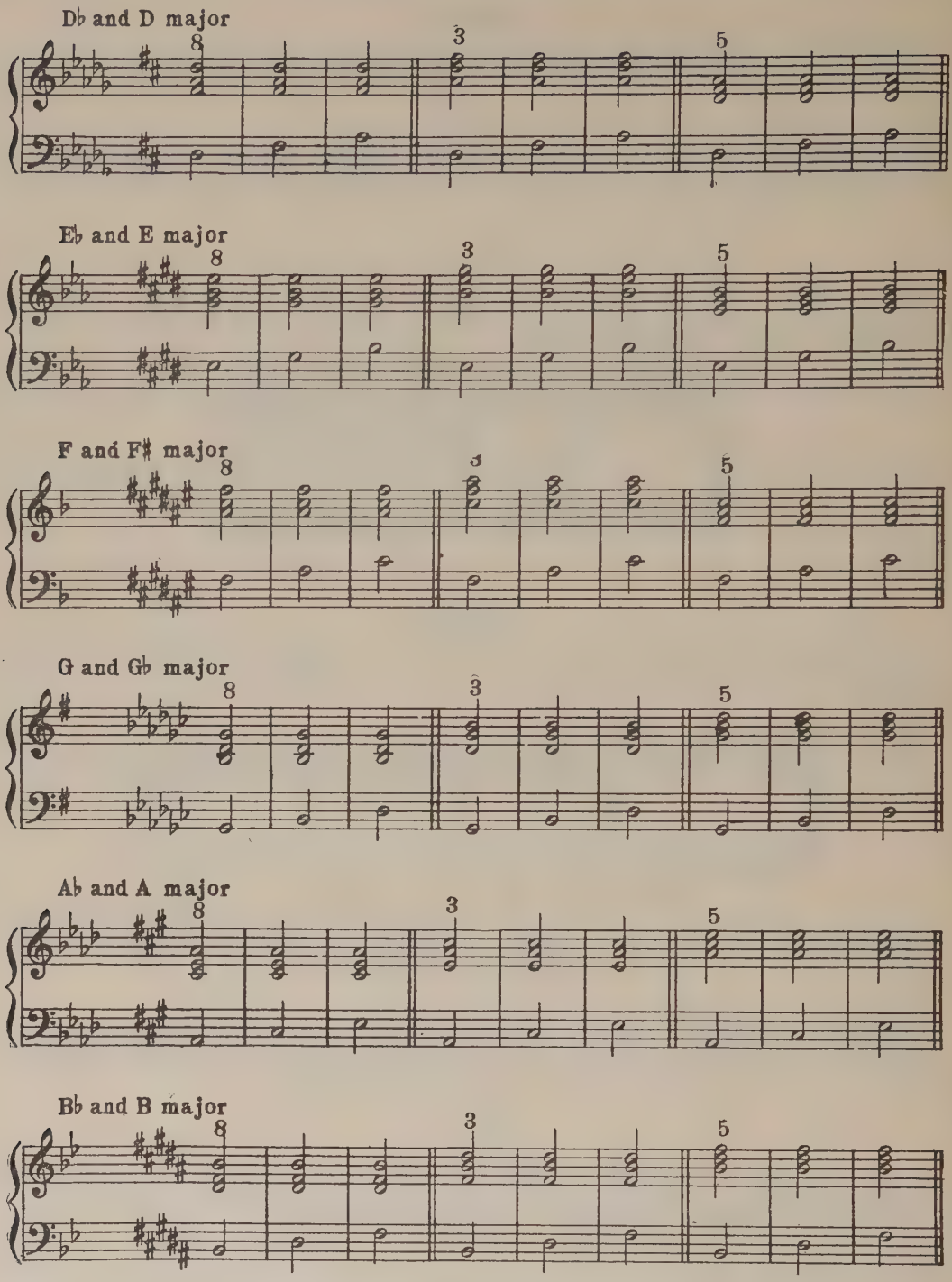
A chord is *inverted* if some tone other than the root is in the bass.

If the 3rd of the chord is in the bass, the chord is in the *first inversion:* if the 5th of the chord is in the bass, it is in the *second inversion.*

Drill 20

Play each major and minor chord according to the following exercise, first in fundamental position, then in the 1st and 2nd inversions.



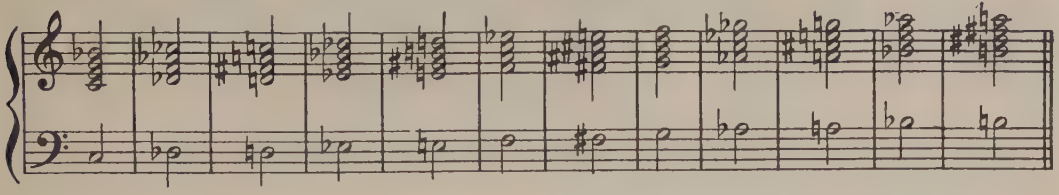


THE DOMINANT SEVENTH-CHORD

A 3rd may be added to each triad, forming a seventh-chord. The seventh-chord formed by adding a 3rd to the V triad is most used. This is known as the V^7 chord (Dominant seventh-chord). As the V triad is major in quality, any major triad may become a V^7 chord by adding a minor 3rd.

Drill 21

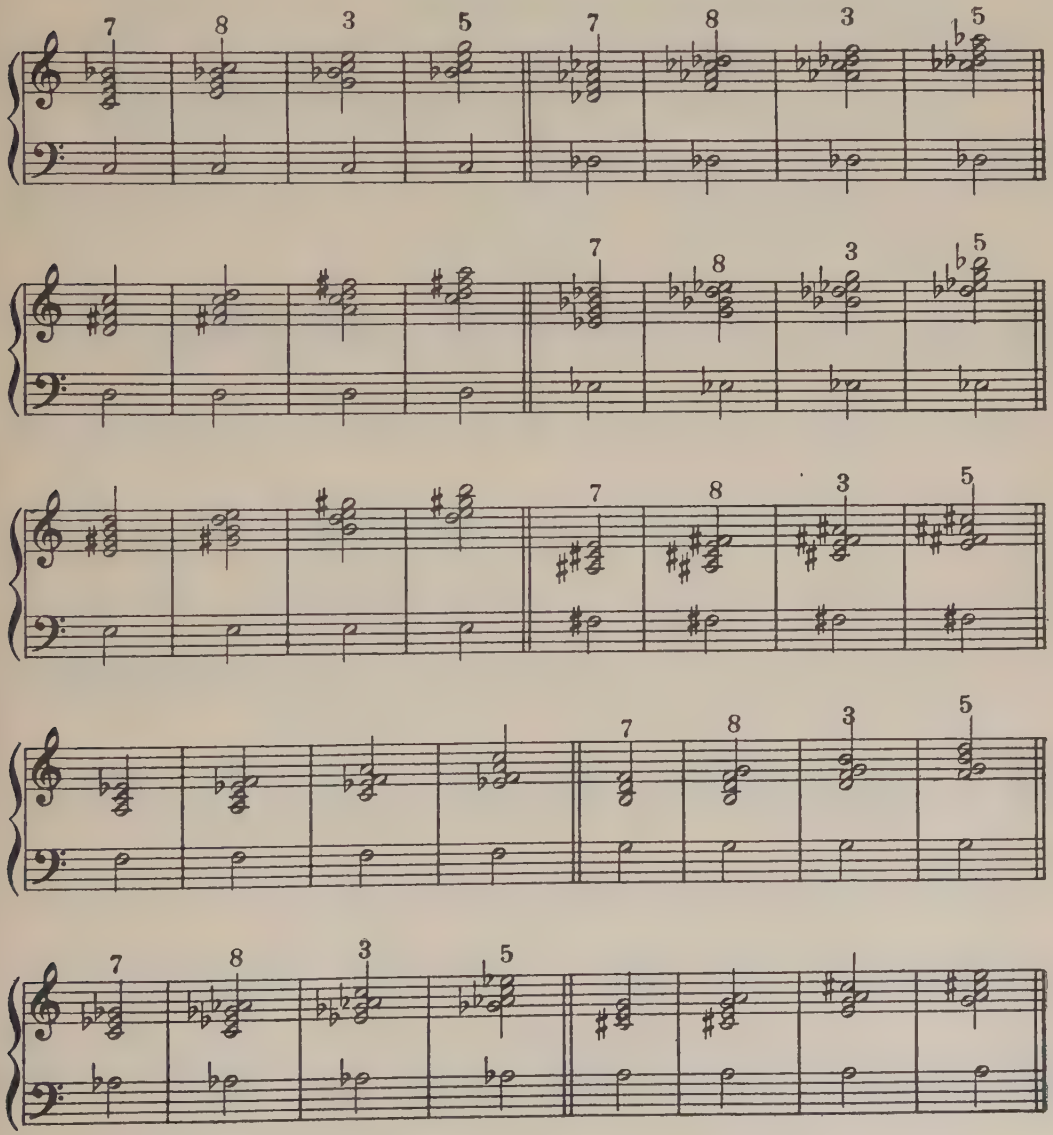
Play each V^7 chord according to the following exercise:

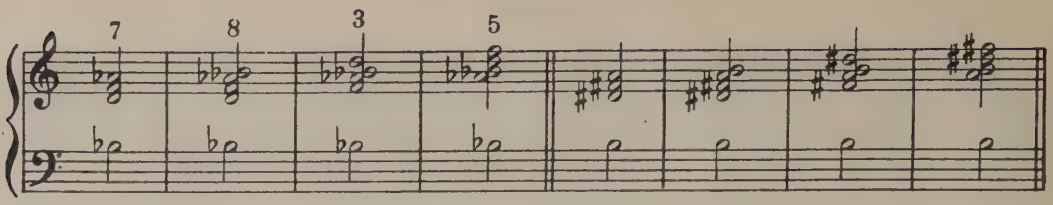


A V^7 chord is in the position of the 7th when the 7th of the chord is in the soprano.

Drill 22

Play each V^7 chord in all positions according to the following exercise:

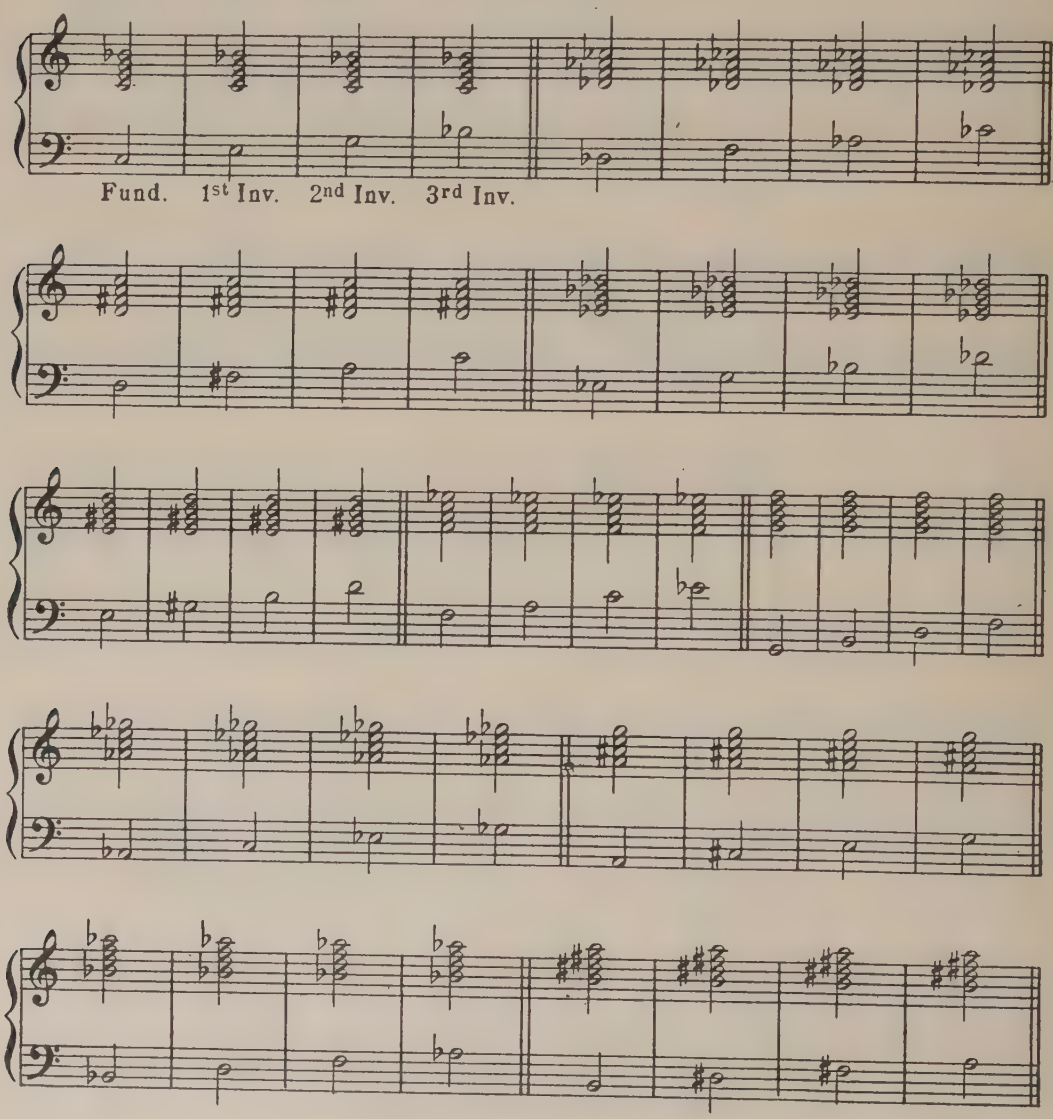




A V^7 chord is in the 1st inversion when the 3rd of the chord is in the bass; in the 2nd inversion when the 5th of the chord is in the bass; in the 3rd inversion when the 7th of the chord is in the bass.

Drill 23

Play each V^7 chord according to the following exercise, first in fundamental position, then in the 1st, 2nd and 3rd inversions.



CHAPTER IV

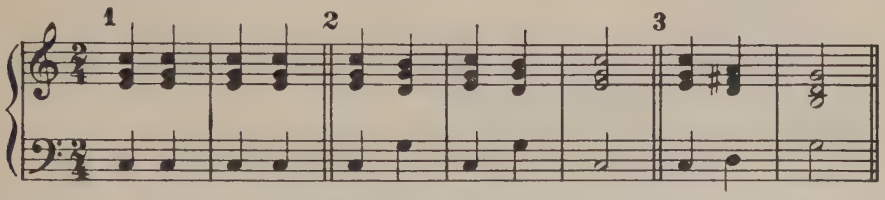
CONNECTION OF CHORDS—MELODY HARMONIZATION

Lesson I

THE I AND V CHORDS IN MAJOR

Chords are used in music to establish keys, to give accents and motion or progression.

For example, play the C major chord several times at regular intervals (as at 1), and there is a feeling of motion as when standing still and marking time, but there is no sensation of progression.

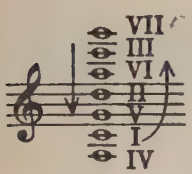


When it is followed by the G major and then the C major chord (as at 2), there is a feeling of progression, also of accent, and of coming to rest upon the third chord, thus establishing the key of C.

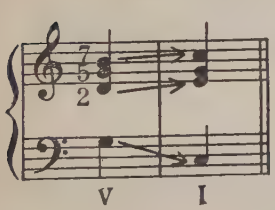
If it is followed by the D major and then the G major chord (as at 3), there is a feeling of progression and accent, and of coming to rest upon the G major chord, therefore establishing the key of G.

This feeling of tonality and progression is the result of two laws; the *Harmonic Law*, which governs the progression of the chord roots, and the *Melodic Law*. which governs the progression of the other tones.

The chord roots are the tones of a key which were derived by dividing into thirds the string which gave the key-tone (see pages 1 and 2). Starting with C as the key-tone, G was found to be the nearest related tone, D the next, A the next, etc. The only tone at rest is the key-tone. By the law of magnetism the other tones will be more active or less active according to their distance from the rest tone. Chord progressions are made from lesser activity to greater, and so to rest. Beginning with the I chord, progression may be made to any other chord, which chord being active will have to progress to a more active chord or a chord nearer the key-tone. This chord in turn will progress to a more active chord until it comes to rest upon the key-tone. For example, the I chord may progress to the VI chord; the VI must progress down to the II, IV or V, then to the I chord.



The upper tones of a chord depend upon the law of active and rest tones in the melodic scale for their quality. The three upper tones of the I chord are rest tones in the melodic scale; this, combined with the inactivity of the root of the I chord, makes the I chord a rest chord. The root of the V chord demands resolution to I; two of the upper parts, the 7th and 2nd degrees of the scale, demand resolution into the 1st and 3d degrees. For these two reasons the V chord must progress to the I chord, and in this way establishes the key and gives a



feeling of motion. It will be found that the harmonic and melodic laws working in combination give all other chord progressions.

Drill 24

(1) Play the I V I chords in all positions and registers in each major key according to formulas given below.

NOTE. The numbers given above the exercise refer to the position of the tonic chord; + 3 refers to high register, — 3 to low register. Only the roots of the chords are given in keys other than C, the numbers above indicating the chord position.

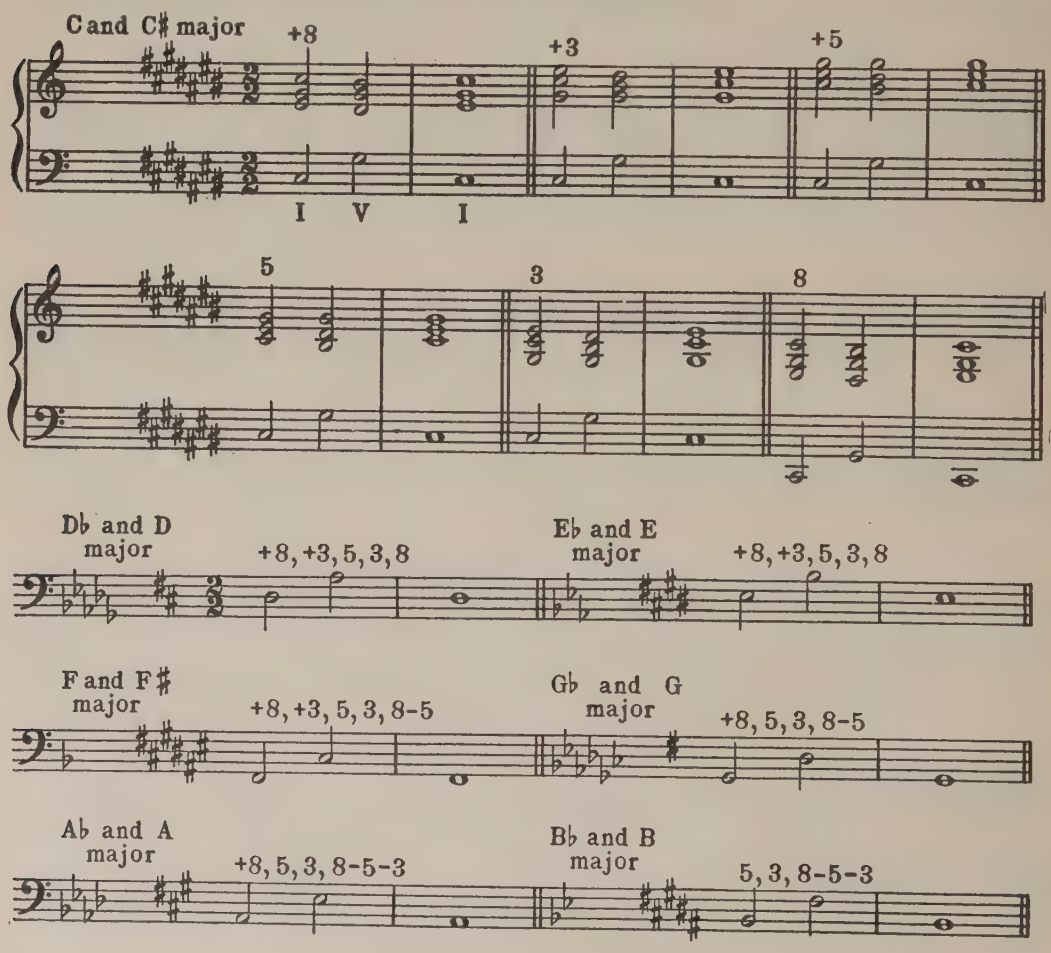
(a) Recite the name and quality of the chord before playing, i.e., C major, G major, C major. Do not think of the tonic chord in C as c, e, g, c, but think and speak of it as the C major chord. This reduces the thought to a unit. Think of all chords in the same manner.

(b) Observe that the common tone, the 5th degree of the scale, remains in the same part and that the other parts move diatonically.

(c) Count and play rhythmically.

(d) As the chords are played in different registers and positions, study the effect upon their character and expression.

NOTE. In playing the chord progressions in keys other than C, read from the basses. This will aid in mental development and prevent playing by ear or by hand position.



(2) Play each major chord, call it a V chord and resolve it to its tonic. For example, play an A major chord; it is the dominant of D major; resolve it.

(3) Harmonize the following melodies, using the I and V chords.

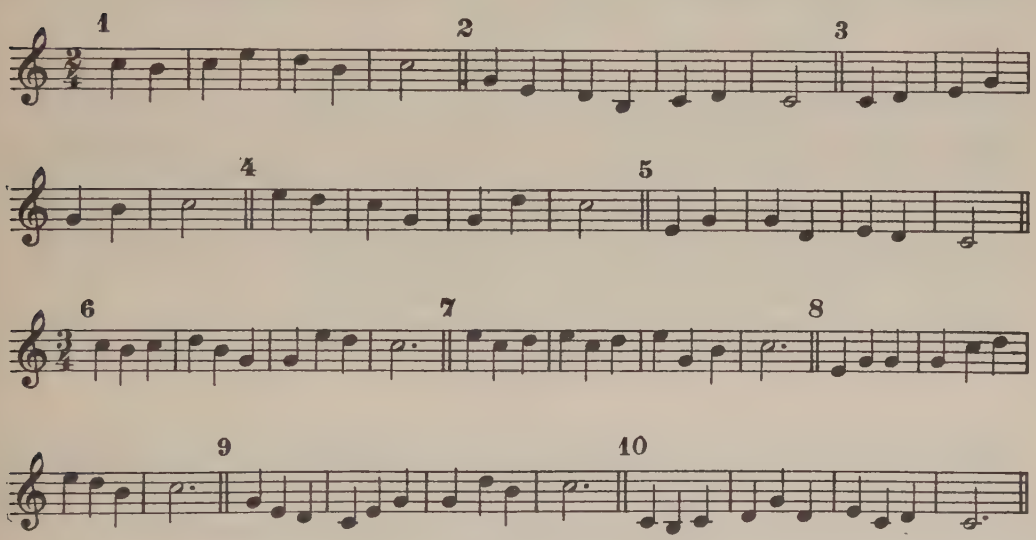
In harmonizing a melody with the I and V chords, the 1st, 3d and 5th degrees of the scale will be harmonized with the I chord, the 5th, 7th and 2nd degrees with the V chord. The context will decide whether the 5th degree is to be harmonized with the I or the V chord. All single skips and all consecutive skips will be harmonized with the same chord, except occasionally the skip from 3–5 or 5–7, which may be harmonized with the progression I, V as in melody No. 7. The chord is changed over the bar and on all repeated tones.

(a) Play the melody, reciting the number-names of the scale-degrees.

(b) Play the melody, recite the number-name of the chord that will be used for harmonizing, that is, I V.

(c) Play the melody, recite the letter-name and quality of the chords, that is, C major, G major.

(d) Harmonize the melody, keeping strict time. Do not pause to think the next chord. It is most important to think ahead so as to gain fluency.



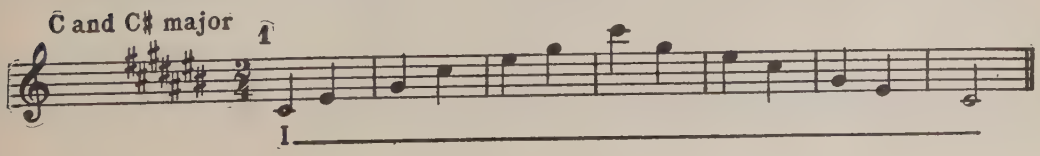
(4) Play the I, then the I and V chords in each major key according to the following exercise:

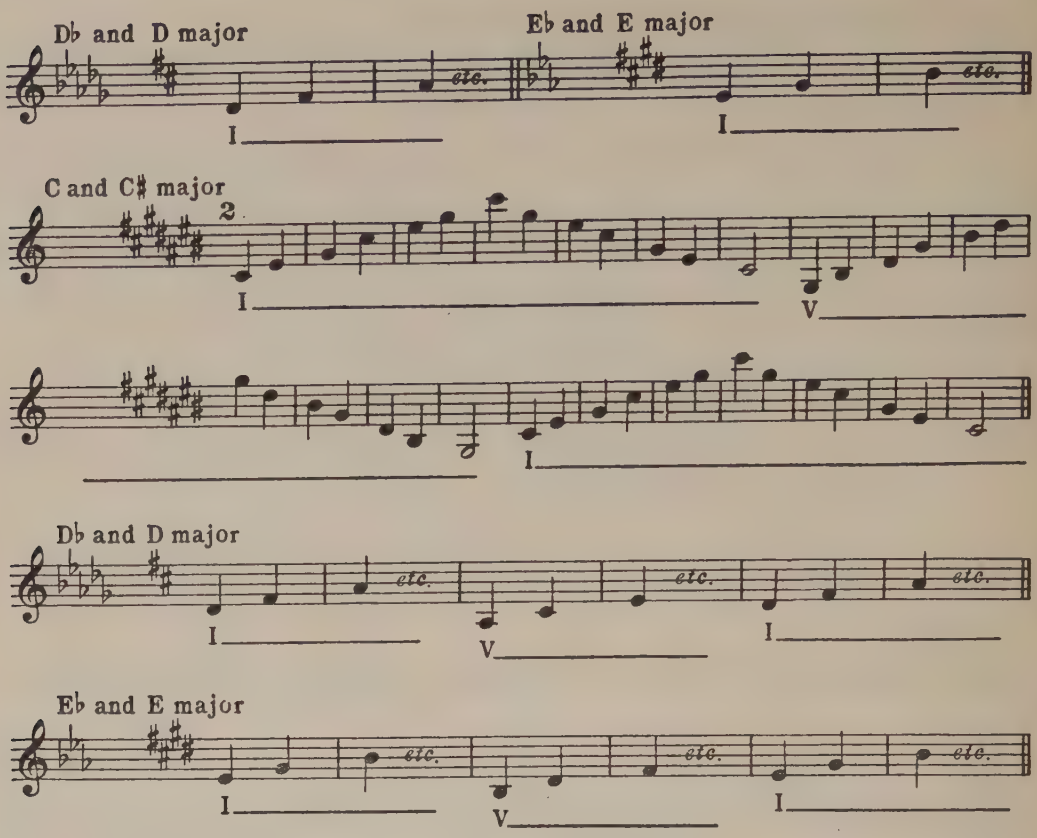
(a) Recite the letter-name and quality of each chord. Accustom the eye to visualize it as a unit, not as four separate tones.

(b) First, play the arpeggio in chord position.

(c) Play the arpeggio in slow tempo, keeping strict time, first with the right hand, then the left hand one octave lower, then with both hands.

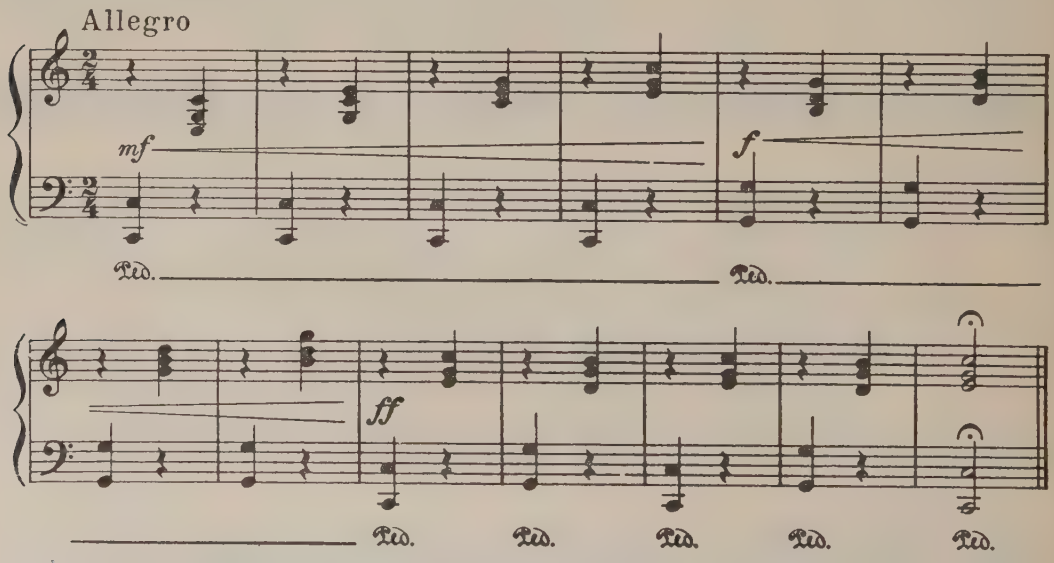
(d) Repeat without reference to written exercise.





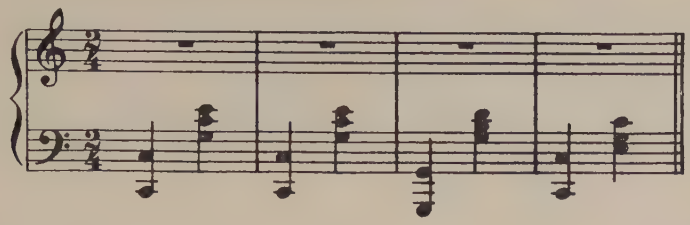
(5) Break up the I and V chords of each major key according to the model given below. Observe the marks of expression and pedaling.

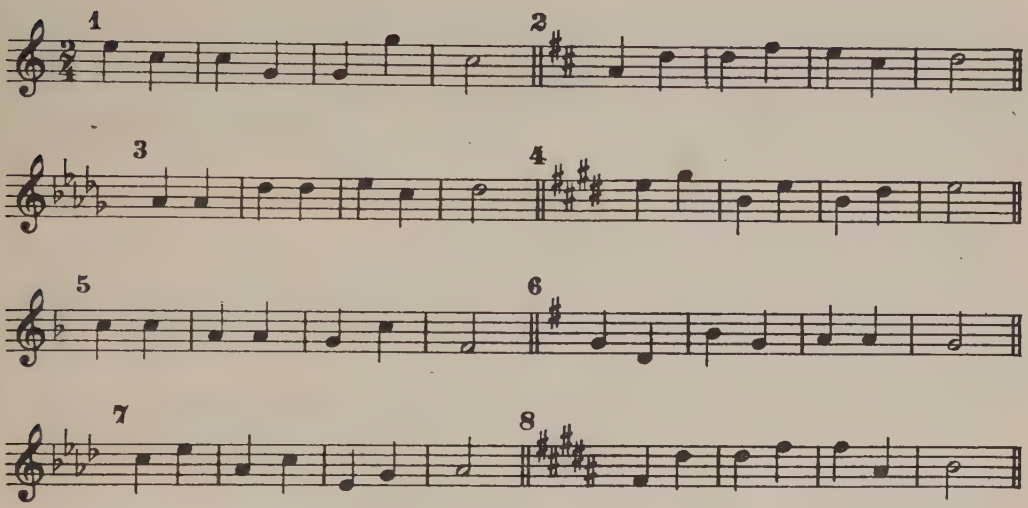
Recite the letter-name and character of the chord and have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, using the style of piano accompaniment given below.

Play the accompaniment alone in each key, reciting the letter-name of the chords before harmonizing.



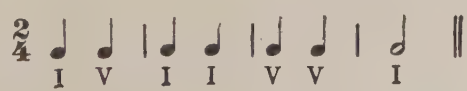


(7) Improvise chord phrases in each major key in duple meter, using the I and V chords.

(a) Place the following outline before you:

The following points are to be remembered: (1) The V chord must resolve to the I chord. (2) A chord may be repeated and the position changed within a measure, but not over the bar. (3) The phrase will begin with the I chord and will end upon the accented pulse of the fourth measure with the I chord preceded by the V chord. This is known as an *Authentic Cadence.* If the I chord is in the position of the 8th, it is a *Perfect Authentic Cadence;* if in the position of the 3rd or 5th, an *Imperfect Authentic Cadence.*

(b) Counting in a slow tempo and looking at the pulses as outlined, think the chords that you will use. For example, you might have



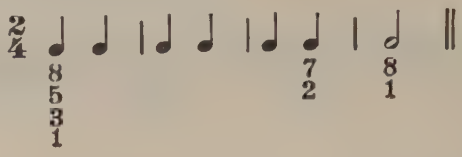
Do not play without first thinking what will be done.

(c) Keeping a steady tempo, play the chord phrase you have thought.

(d) Repeat immediately, as it is necessary to train the mind to retain what has been done.

(8) Improvise melodies, phrases in length, in each major key in duple meter according to the following laws and restrictions.

(a) Place the following outline before you:



A melody should be smooth, *legato*. As stepwise or diatonic progression is the smoothest progression in music, a melody may progress up or down a major scale. In a major scale there are rest tones and active tones. All active tones resolve to the nearest rest tones. Fundamentally, all active tones in a melody should resolve. Theoretically, the progression 3, 4, 5, is not possible, as 4 must resolve to 3; 5, 6, 7, 8, as 6 must resolve to 5; 8, 7, 6, 5, as 7 must resolve to 8; but see pp. 34-5.

A tone may be repeated two or three times.

Next to stepwise or scale progression, the skip of a third is the smoothest progression.

From rest tones jumps of a third are made in either direction.

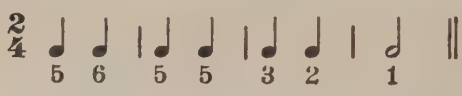
From active tones jumps of a third are made in the direction of their resolution.

A melody may begin on an accented or unaccented pulse with 1, 3, 5 or 8.

A melody will end on an accented pulse of the fourth measure with 1 or 8, preceded by 7 or 2.

The melody will be a four-measure phrase in length.

(b) Counting in slow tempo and looking at the pulses as outlined, think the scale-degrees which you will use; for example:



(c) Keeping a steady tempo, play the melody you have thought.

(d) Repeat immediately.

(9) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below; i.e., if the melody is in C major, play it in D♭ D B B♭ E♭ E A A♭.

In transposing observe the following:

(1) *Play in the Key;* i.e., if the melody is being transposed from the key of C to the key of D, you will play the tones D E F♯ G A B C♯ D.

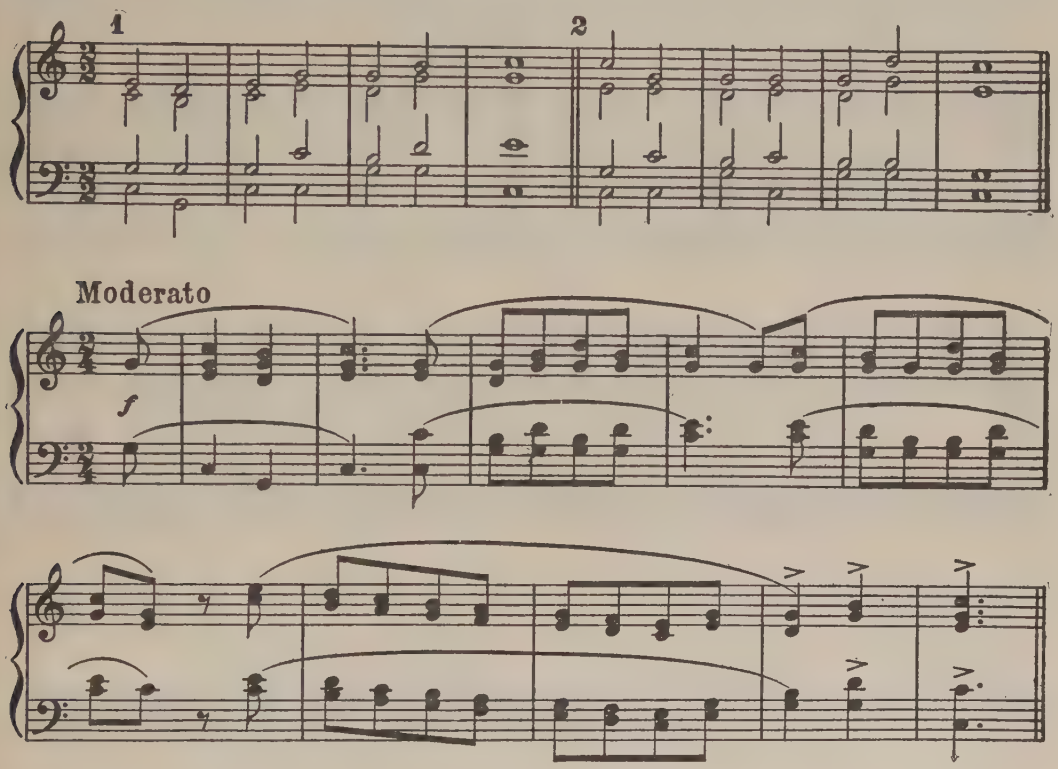
(2) *Follow the Printing;* i.e., if the melody progresses along the scale, do the same in the new key; if it skips a third, do the same from the tone you are playing.

(3) *For Wide Skips, or When in Doubt,* think the interval relationship between the keys; i.e., if you are transposing a melody in C major to the key of D major a second up, and the following skip occurs

, the upper tone is immediately determined to be B.

You will not have to consider whether it is a major or minor second up, because if you are playing in the key of D you will play B as a part of that key, if in the key of D♭ you will play B♭. Often when moving from one brace to the next you become confused, in which case resort to the interval relationship of the keys.

(10) Transpose the following sets of chords and piano piece to the keys of D♭ D B♭ B E♭ E A A♭, according to the instructions given in Section 9; also make use of the analysis of the chords, as these exercises use only the I and V chords.



Lesson II

THE I AND V CHORDS IN MINOR

The lowering of the 3rd and 6th degrees of the major scale to form the minor scale does not affect the harmonic or melodic law, but changes the quality of all the chords except the V and VII chords.

The tonic chord in the minor mode is a rest chord and is minor in quality.

The dominant chord is major in both modes.

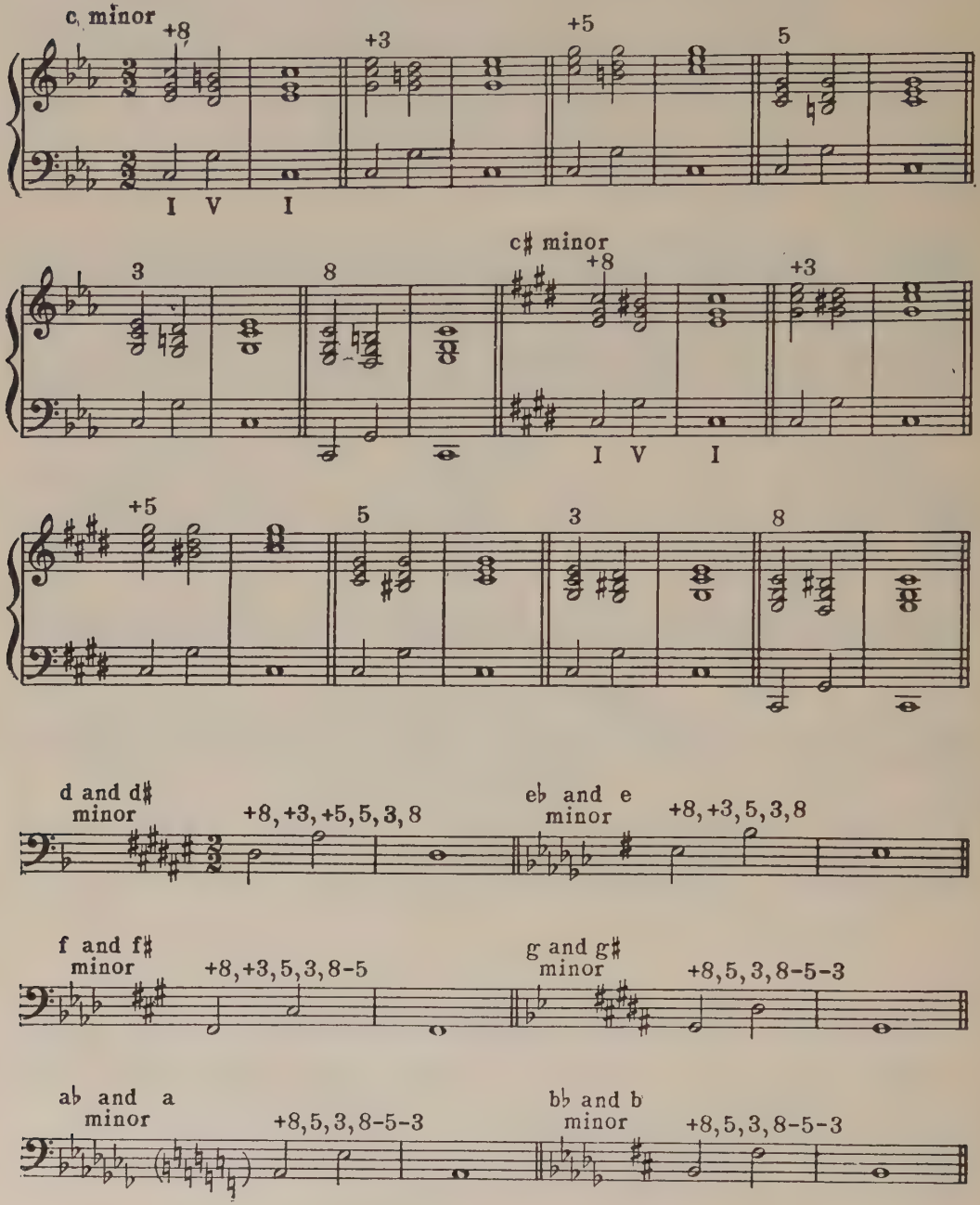
Drill 25

(1) Play the I V I chords in all positions and registers in each minor key according to the formulas given below.

(a) Recite the name and quality of the chord before playing, e.g., c minor, G major, c minor.

(b) Count and play rhythmically.

(c) Study the effect of the different registers and positions of the chords.



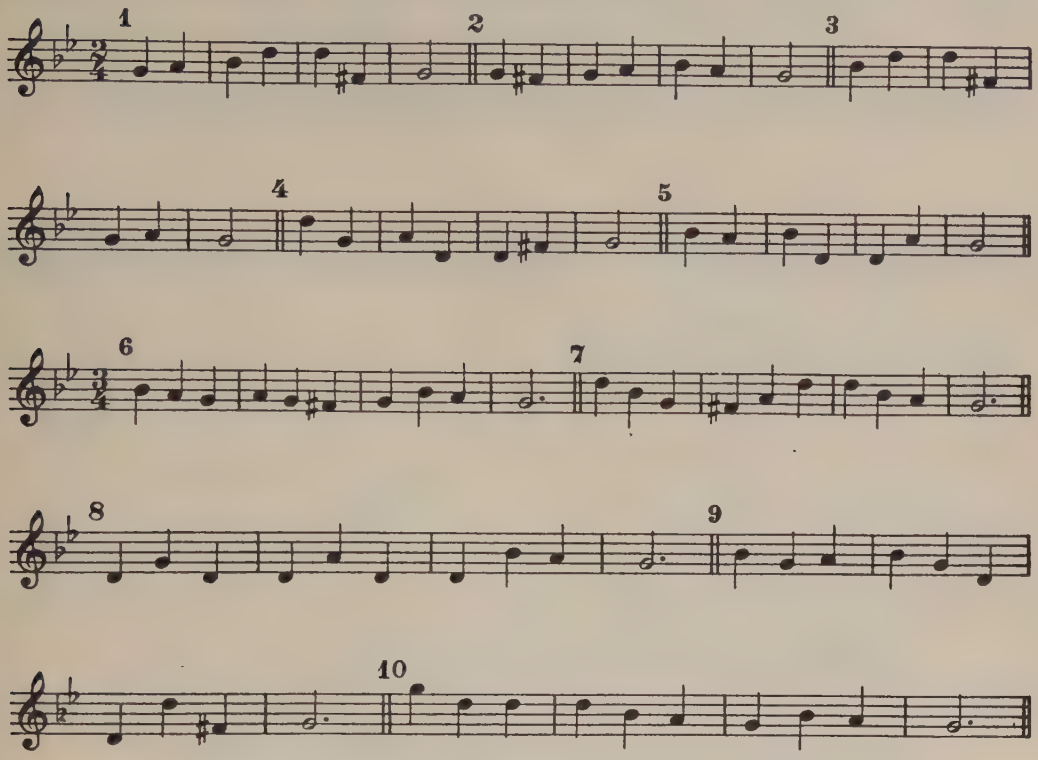
(2) Play each major chord, call it a V chord, and resolve it to its minor tonic. For example, play an A major chord; it is the dominant of d minor; resolve it.

(3) Harmonize the following minor melodies, using the I and V chords.

(a) Play the melody, reciting the number-names of the scale-degrees.

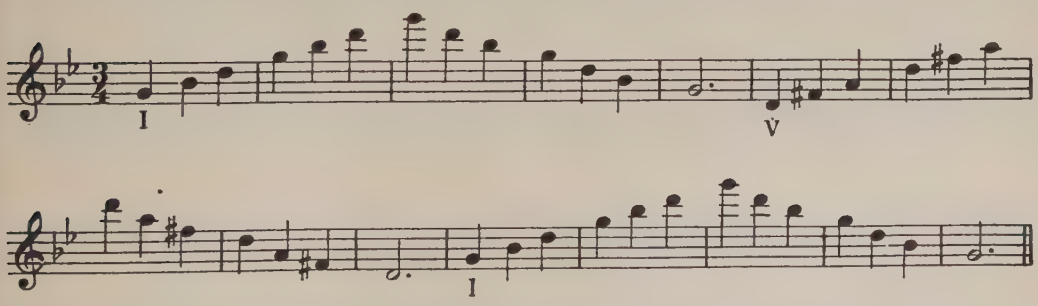
(b) Play the melody; recite the number-name of the chord that will be used for harmonizing.

(c) Play the melody; recite the letter-name and quality of the chord.
(d) Harmonize the melody, keeping strict time.



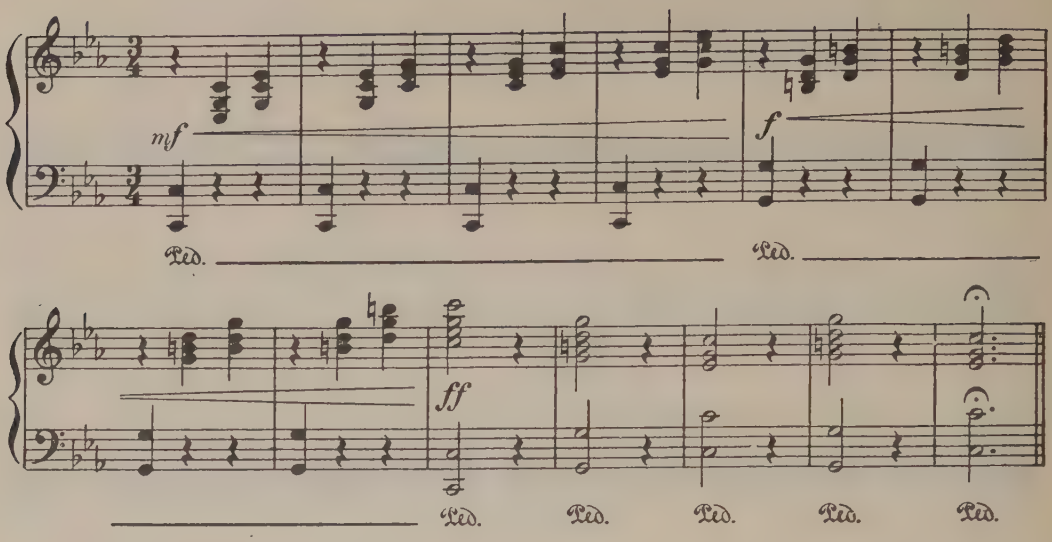
(4) Play the I, then the I and V chords in each minor key according to the following exercise:

(a) Recite the letter-name and quality of eacn chord; accustom the eye to visualize it as a unit.
(b) First play the arpeggio in chord position.
(c) Play the arpeggio in slow tempo, keeping strict time, first with the right hand, then with the left hand one octave lower, then with both hands.
(d) Repeat without reference to the written exercise.



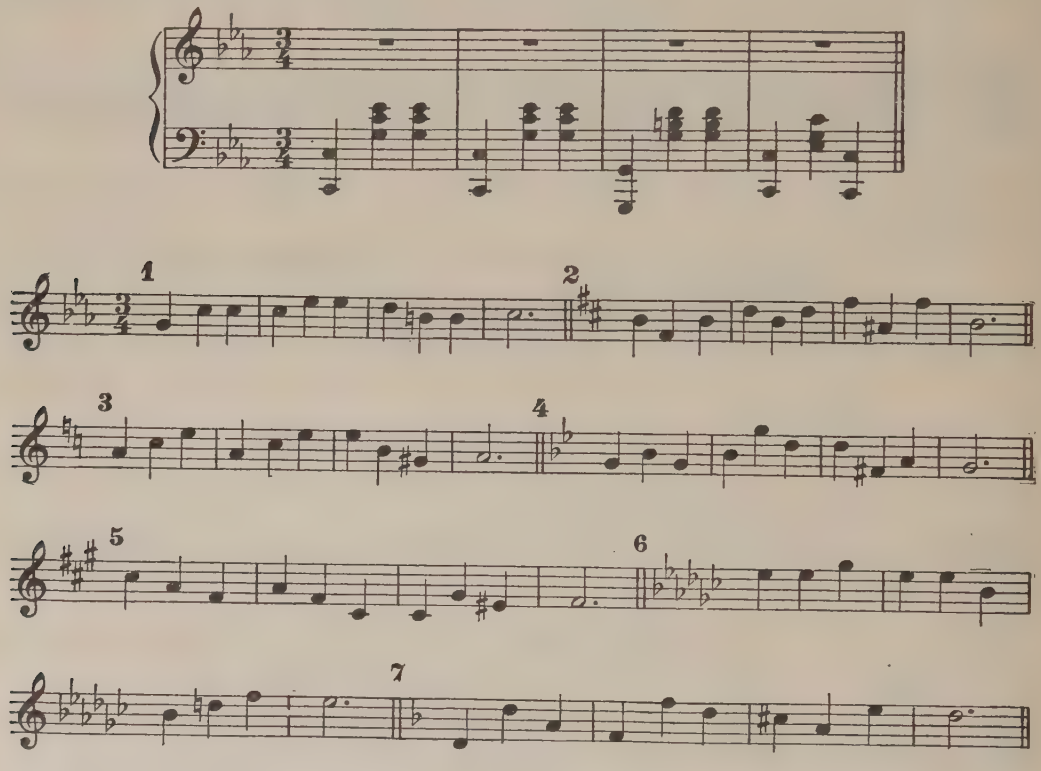
(5) Break up the I and V chords of each minor key according to the model given below.

Recite the letter-name and character of the chord and have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, using style of piano accompaniment given below.

Play the accompaniment alone in each key, reciting the letter-names of the chords before harmonizing.



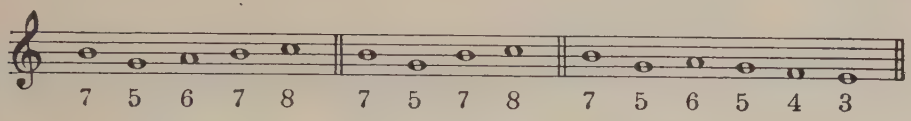
(7) Improvise chord phrases in each minor key, using the I and V chords. Work as outlined on page 29.

(8) Improvise melodies in each major key in duple meter.

Work as outlined on page 30, with the following licenses: The active tones may be forced in the wrong direction in a melody if the melody follows the

line of the scale, because only the scale progression and the tones beginning and ending the scale-line are heard, not the character of the separate tones. The melody may not turn back at the 7th degree in progressing up the scale, or at the 6th and 4th degrees in progressing down the scale. For the above reason the progressions 3, 4, 5; 5, 6, 7, 8; 8, 7, 6, 5, are possible.

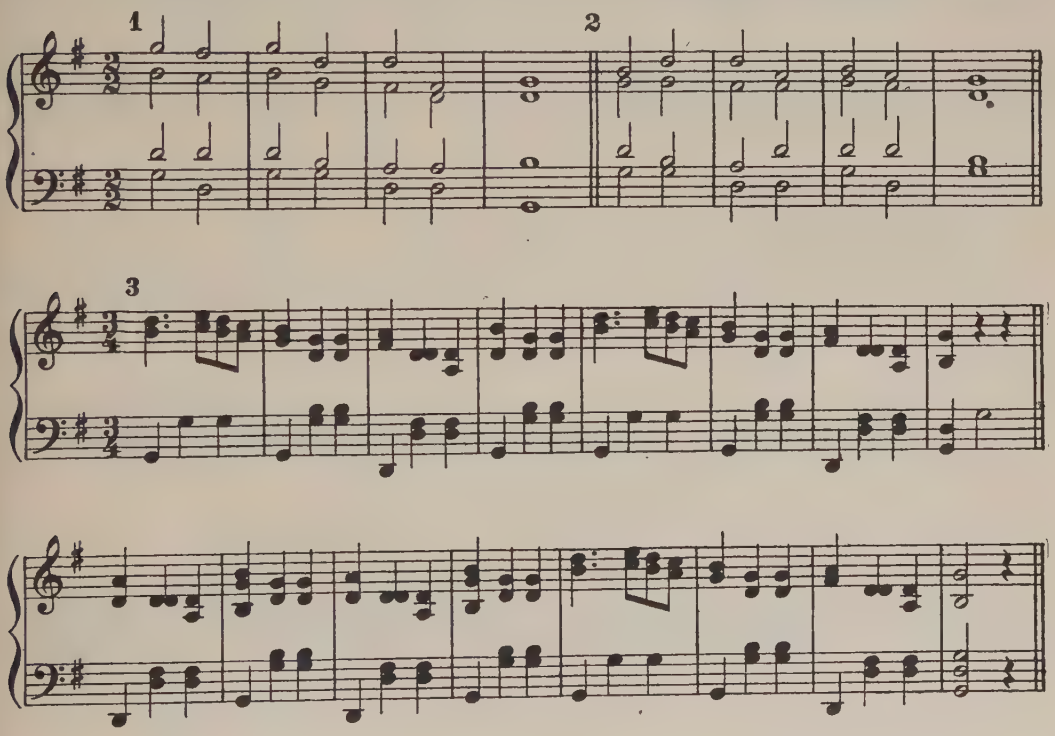
Skips of a third may be made from the 7th degree down to the 5th and up from the 6th degree to the 8th, and from the 4th degree to the 6th, if the melody turns back immediately.



(9) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; if in doubt, think of the interval relationship of the keys.

(10) Transpose the following sets of chords and piano piece to the keys of A♭ A B B♭ F♯ F E E♭, according to the instructions given on page 30.



Lesson III

THE IV CHORD

The IV, or subdominant, chord may resolve to the I chord because two of the upper tones, the 4th and 6th degrees, demand resolution to the 3rd and 5th degrees in the melodic scale, and its root is the dominant tone below the tonic.

In the major mode the IV chord is major in quality; in the minor mode it is minor in quality, because of the lowered 6th degree.

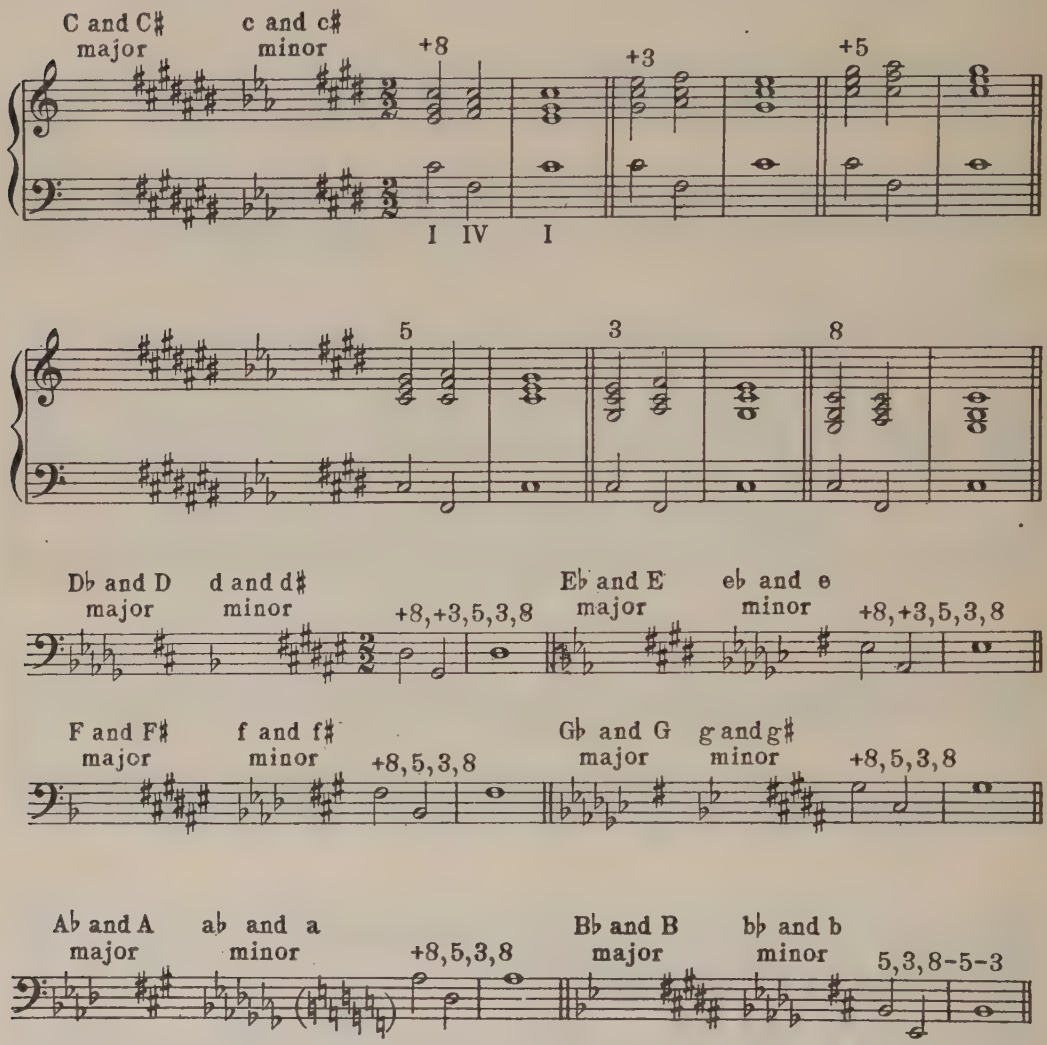
Drill 26

(1) Play the I IV I chords in all positions and registers in each major and minor key according to formulas given below.

(a) Recite the name and quality of the chord before playing.

(b) Count and play rhythmically.

(c) Study the effect of the different registers and positions of the chords.



(2) Play the I IV I chords in each major and minor key without reference to the written exercises.

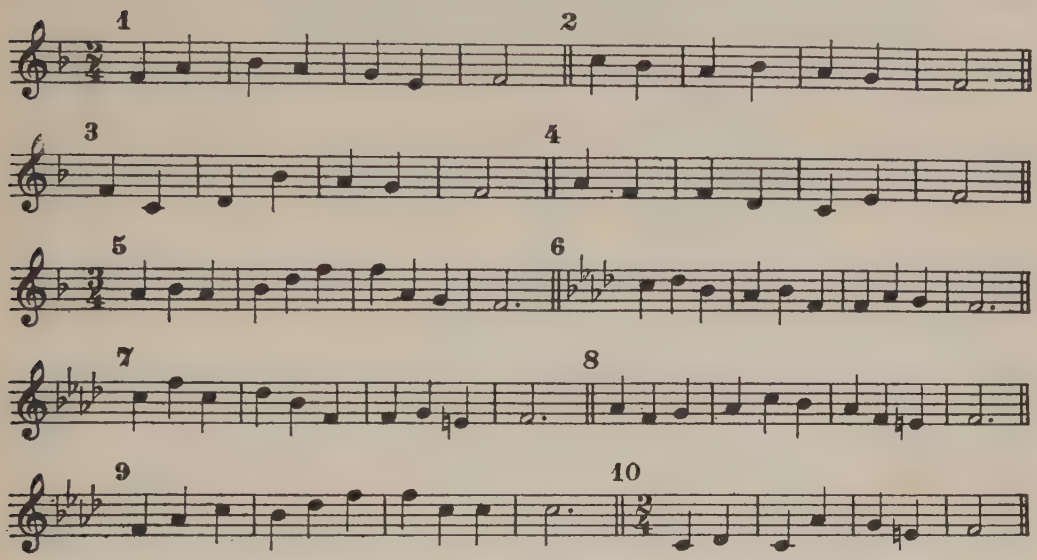
(a) Play the IV I chords in each major and minor key (an "Amen" or Plagal Cadence).

(b) Play each major chord, call it a IV chord, and resolve to its tonic. For example, play an A major chord; it is the subdominant of E major; resolve it.

(c) Play each minor chord, call it a IV chord, and resolve it to its minor tonic. For example, play an a minor chord; it is the subdominant of e minor; resolve it.

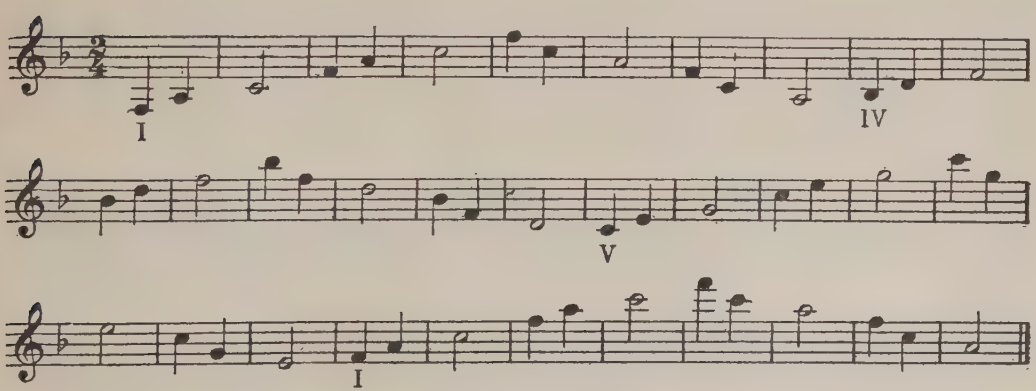
(3) Harmonize the following melodies, using the I IV and V chords. The 4th, 6th and 8th degrees of the scale may be harmonized with the IV chord. The context will decide whether the 8th degree is to be harmonized with the I or the IV chord.

(a) Play the melody, reciting the number-names of the scale-degrees.
(b) Play the melody; recite the number-name of the chord that will be used for harmonizing.
(c) Play the melody; recite the letter-name and quality of the chord.
(d) Harmonize the melody, keeping strict time.



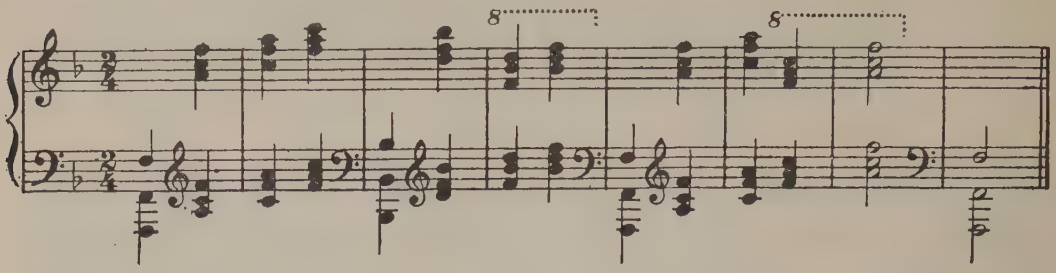
(4) Play the I and IV chords in each major and minor key according to the following exercise:

(a) Recite the letter-name and quality of each chord; accustom the eye to visualize it as a unit.
(b) First play the arpeggio in chord position.
(c) Play the arpeggio in slow tempo, keeping strict time, first with the right hand, then with the left hand one octave lower, then with both hands.
(d) Repeat without reference to the written exercise.

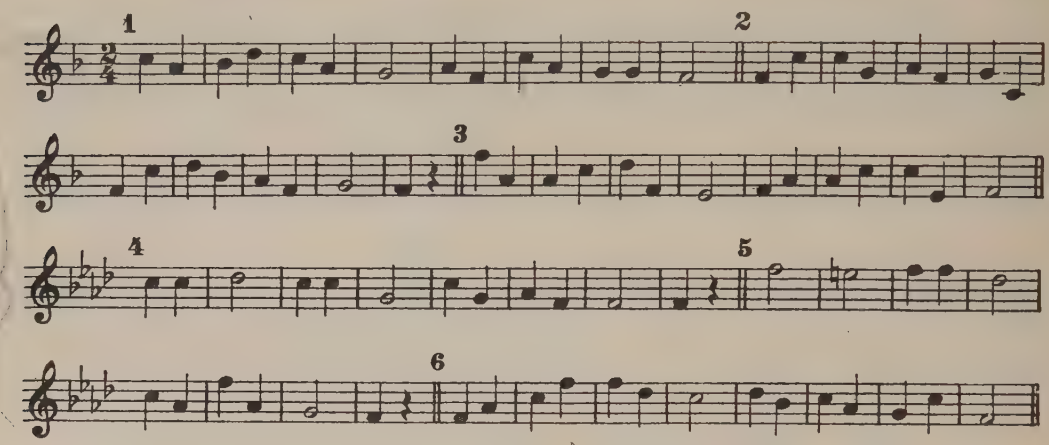


(5) Break up the I and IV chords in each major and minor key according to the model given below.

Recite the letter-name and character of the chord and have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, using style of piano accompaniment given in Lesson I, page 29. These melodies use the I IV and V chords, but in no set order. The pupil is to decide which chord is to be used.



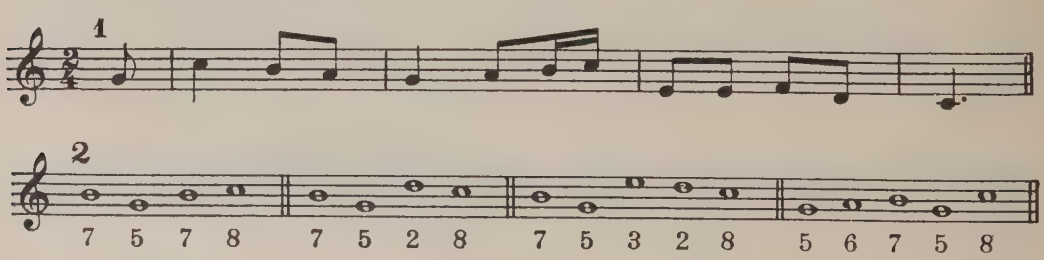
(7) Improvise chord phrases in each major and minor key in duple meter, using the I and IV chords. The V chord is to be used only for a cadence.

Work as outlined on page 29.

(8) Improvise melodies in each major key in duple meter.

Work as outlined on page 30 with the following licenses: Single skips wider than a third may be made from any tone, but each must be a part of a chord. The skips 1–7, 7–1, 3–7, 7–3, are not used. After each wide skip, the melody will turn immediately (or after one or two tones) and progress in the opposite direction. Analyze 1.

The resolution of active tones may be delayed for one or two tones, but the ear will demand that the tone ultimately resolve. See 2.



(9) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; if in doubt, think of the interval relationship of the keys.

(10) Transpose the following sets of chords and piano piece to the keys of G♭ G A♭ A E E♭ D D♭, according to the instructions given on page 30.

LESSON IV

THE IV CHORD (*Continued*)

The IV chord may progress to the V chord. In this progression the 6th degree of the melodic scale resolves to the 5th degree; the 4th degree jumps downward to the 2nd degree; the 8th degree progresses to the 7th degree. The root of the chord apparently progresses upward a tone, but in reality jumps down in the harmonic series.

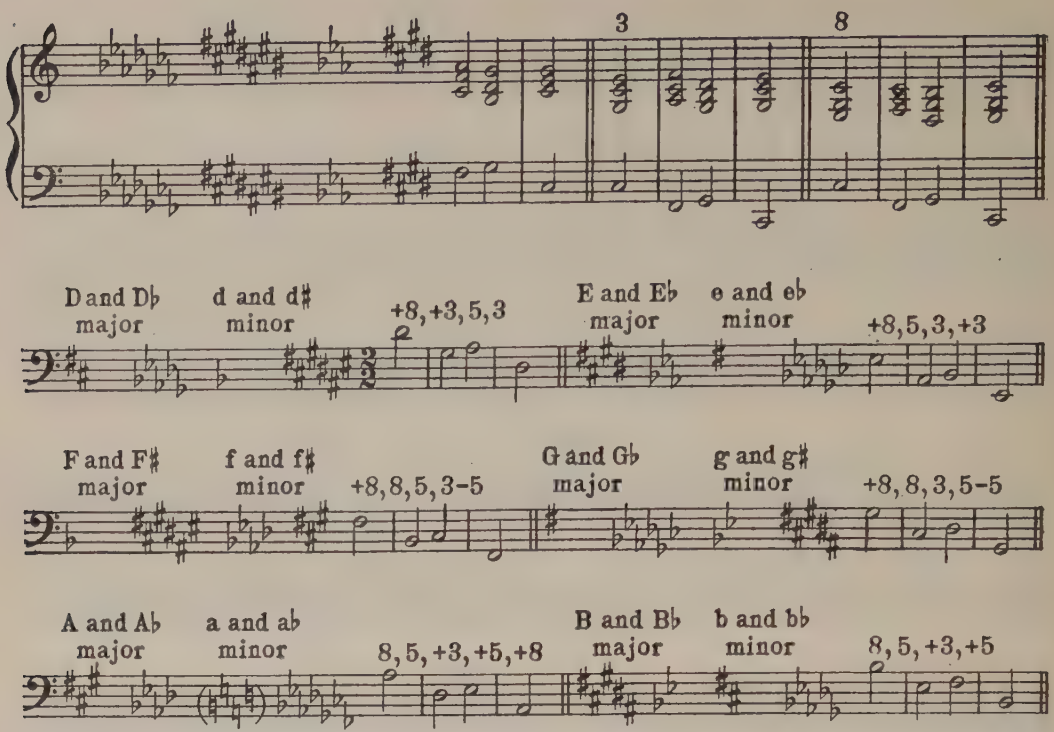
Drill 27

(1) Play the I IV V I chords in all positions and registers in each major and minor key according to formula given below.

(a) Recite the name and quality of the chord before playing.

(b) Count and play rhythmically.

(c) Study the effect of the different registers and positions of the chords.



(2) Play the I IV V I chords in each major and minor key without reference to the written exercises.

(a) Play the IV V I chords in each major and minor key.

(b) Play each major chord, call it a IV chord of a major key, and resolve it to the V, I chords.

(c) Play each minor chord, call it a IV chord of a minor key, and resolve it to the V, I chords.

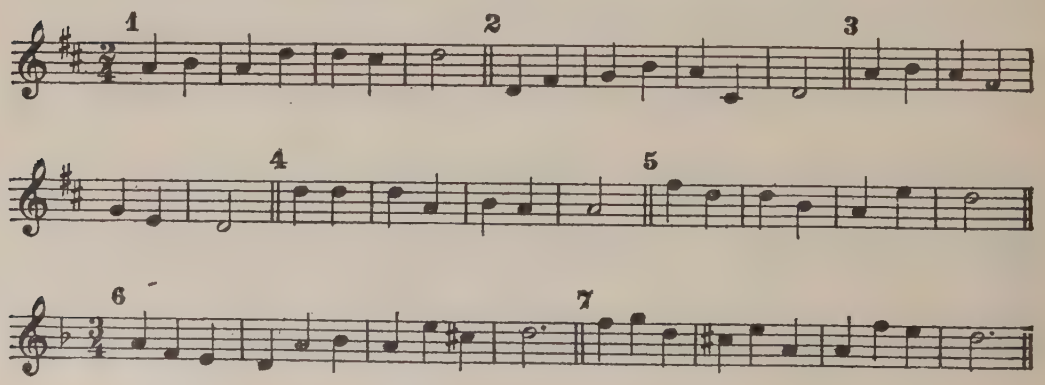
(3) Harmonize the following melodies, using the I, IV and V chords. The skip from the 4th to the 2nd degree of the scale, as in melody 3, will be harmonized by the progression IV-V.

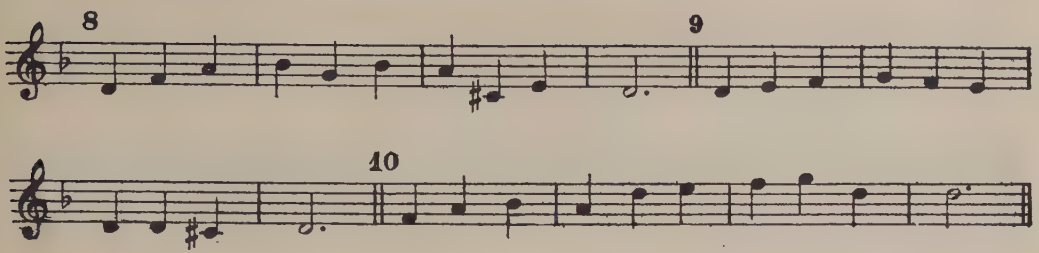
(a) Play the melody, reciting the number-names of the scale-degrees.

(b) Play the melody; recite the number-name of the chord that will be used for harmonizing.

(c) Play the melody; recite the letter-name and quality of the chord.

(d) Harmonize the melody, keeping strict time.





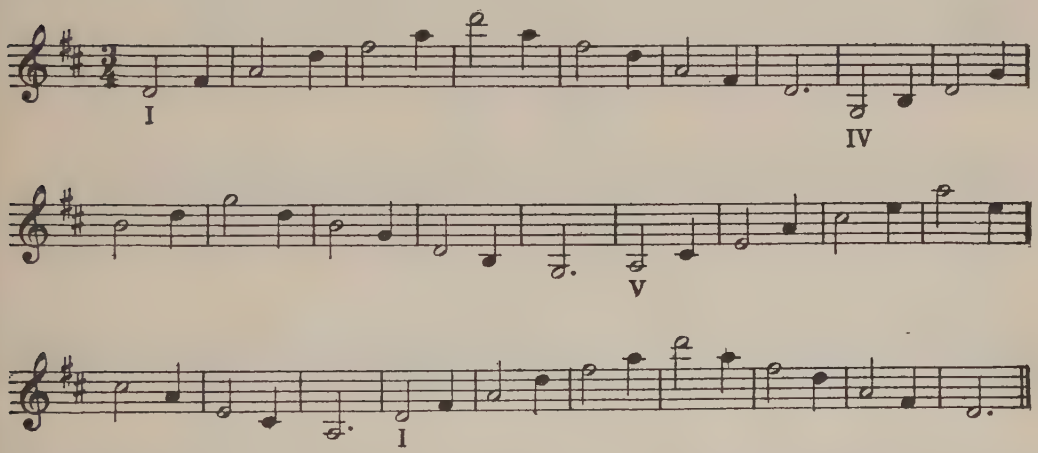
(4) Play the I, IV and V chords in each major and minor key according to the following exercise:

(a) Recite the letter-name and quality of each chord; accustom the eye to visualize it as a unit.

(b) First play the arpeggio in chord position.

(c) Play the arpeggio in slow tempo, keeping strict time, first with the right hand, then with the left hand one octave lower, then with both hands.

(d) Repeat without reference to the written exercise.

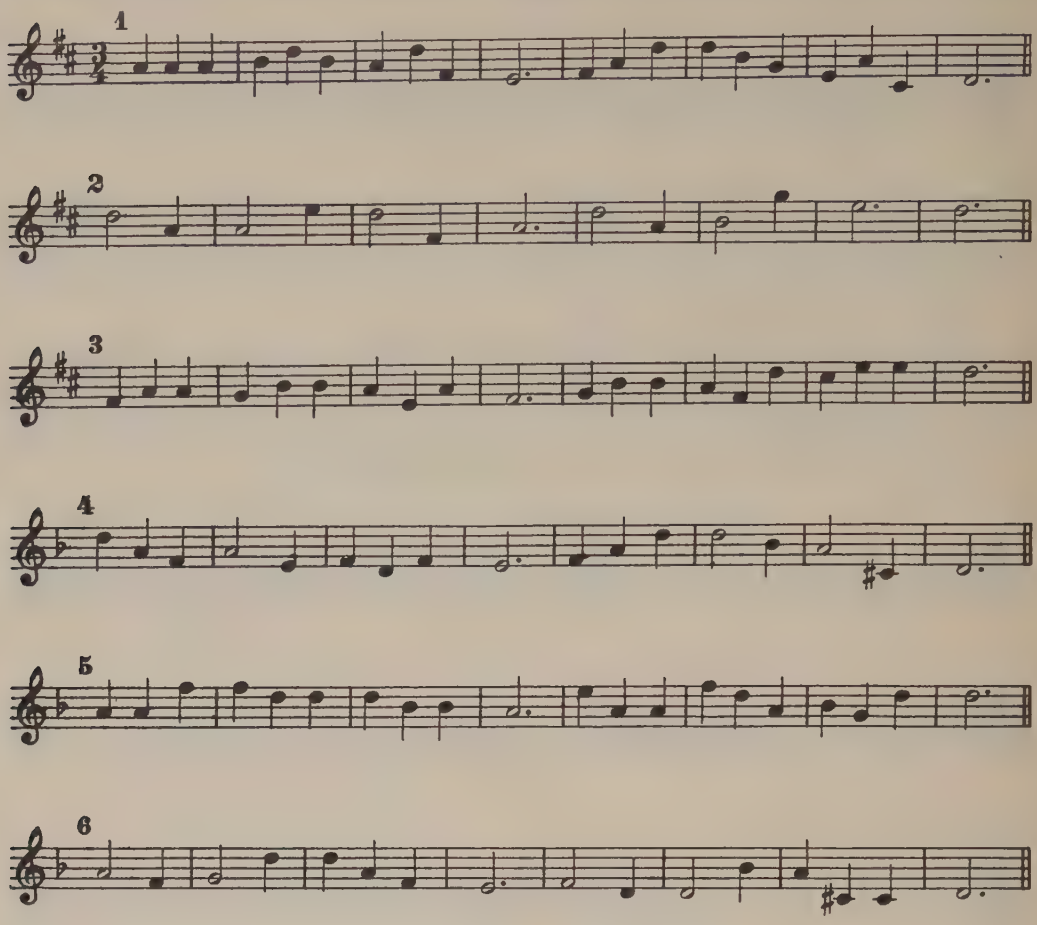


(5) Break up the I, IV and V chords in each major and minor key according to model given below.

Recite the letter-name and character of each chord and have thoroughly in mind what is to be done before starting to play.

(6) Harmonize the following melodies, using the style of piano accompaniment given in Lesson II, page 34.

These melodies use the I, IV and V chords, but in no set order. The pupil is to decide which chord is to be used.

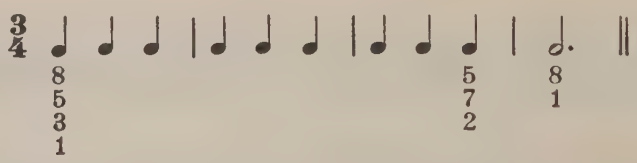


(7) Improvise chord phrases in each major and minor key in duple meter, using the I, IV and V chords.

Work as outlined on page 29.

(8) Improvise melodies in each major key in triple meter.

Place this outline before you and work with the following licenses:



Consecutive skips in the same direction may be used in a melody if they are between tones of a chord. Consecutive skips are not continued beyond the bar, as this keeps the same chord, and chords must change over the bar to give an accent. Analyze "The Star-Spangled Banner," and "Dixie."

(9) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; if in doubt, think of the interval relationship of the keys.

(10) Transpose the following sets of chords and piano piece to the keys of E♭ E F F♯ C♯ C B B♭, according to the instructions given on page 30.

Lesson V

THE II CHORD

The II chord (the supertonic or second dominant chord), is minor in quality, is an active chord, and will resolve to the V chord, because its root is the second tone in the harmonic series and the upper tones are active tones in the melodic series.

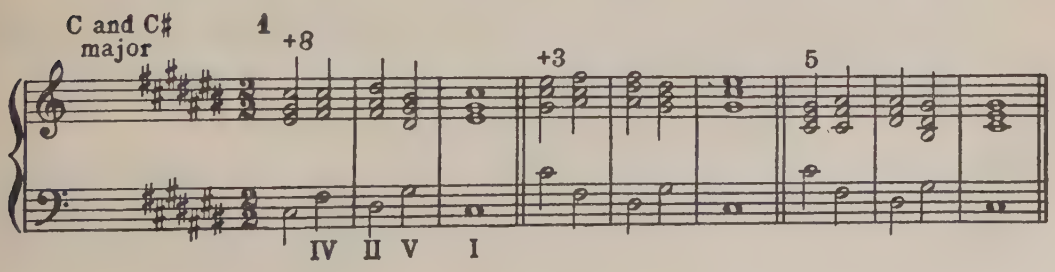
The II chord may be preceded by the IV chord as in Exercise 1, by the I chord as in Exercises 2 and 3. In this progression the 3rd of the chord may be doubled, as in (2), or the root, as in (3). In resolving the II chord to the V chord the 6th degree of the scale will resolve to the 5th, the 2nd degree to the 7th, the 4th degree to the 2nd. When the 3rd of the chord (the 4th degree of the scale) is doubled, one 4th degree will resolve down to the 2nd degree, the other up to the 5th degree, and the 6th up to the 7th degree.

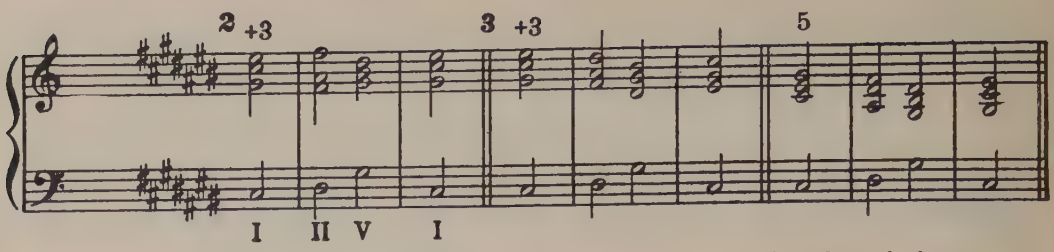
The II chord in fundamental position is rarely used in the minor mode.

Drill 28

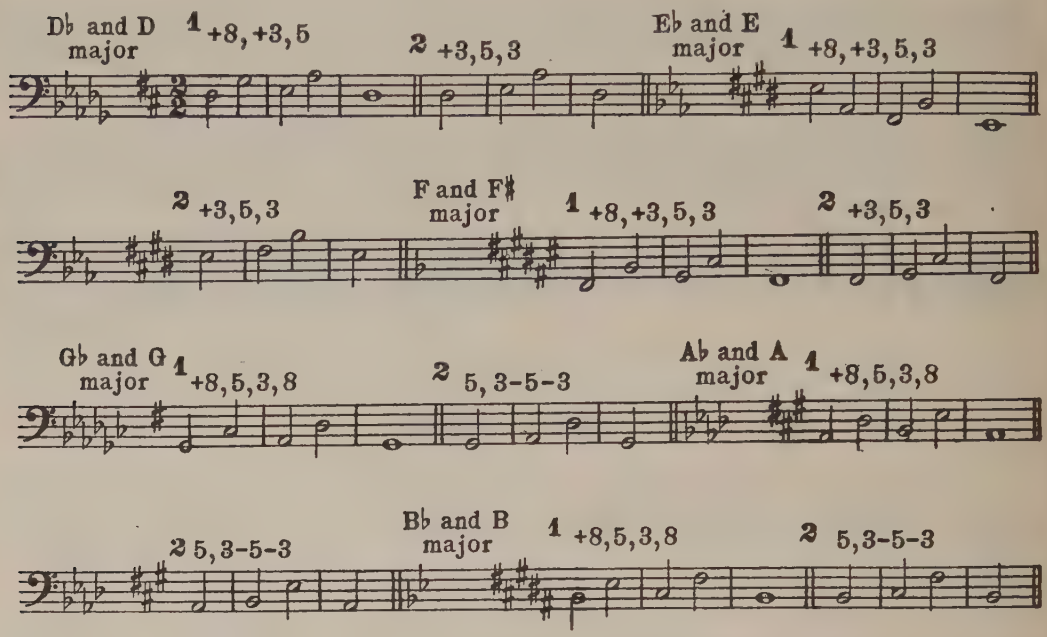
(1) Play the following chord progressions in each major key according to the exercises given below.

(a) Recite the name and quality of the chord before playing.
(b) Count and play rhythmically.
(c) Study the effect of the different registers and positions of the chords.





Note. Practise Exercise 1 in each key, then Exercise 2, throughout, working from the basses.



(2) Play the following chord successions in each major key, giving four slow pulses for each chord; (a) I V I IV II V I; (b) I IV II V I; (c) I V I II V I.

(a) Play the II, V, I chords in each major key.

(b) Play each minor chord, call it a II chord, and resolve it to the V I chords.

(3) Harmonize the following melodies, using the I, V, IV and II chords. The 2nd, 4th and 6th degrees of the scale may be harmonized by the II chord. In the following melodic progressions the II chord is generally used.

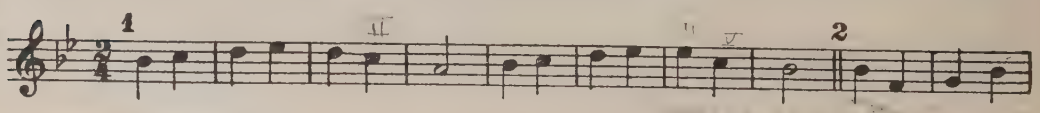
4	4	6	6	4	2	8	2	3	2	6	5	2	7
IV	II	IV	II	II	V	IV	II	I	V	IV	I	II	V
								I	II	IV	V		
										II	V		

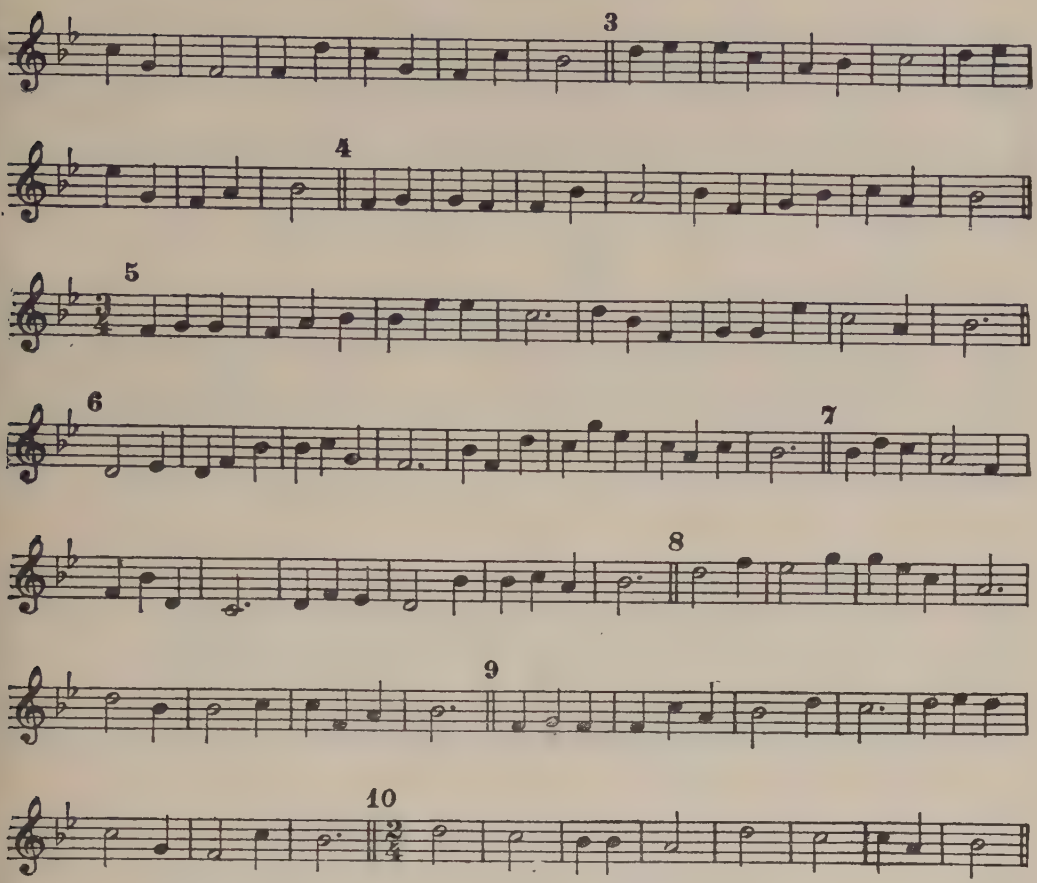
(a) Play the melody, reciting the number-names of the scale-degrees.

(b) Play the melody; recite the number-name of the chord that will be used for harmonizing.

(c) Play the melody; recite the letter-name and quality of the chord.

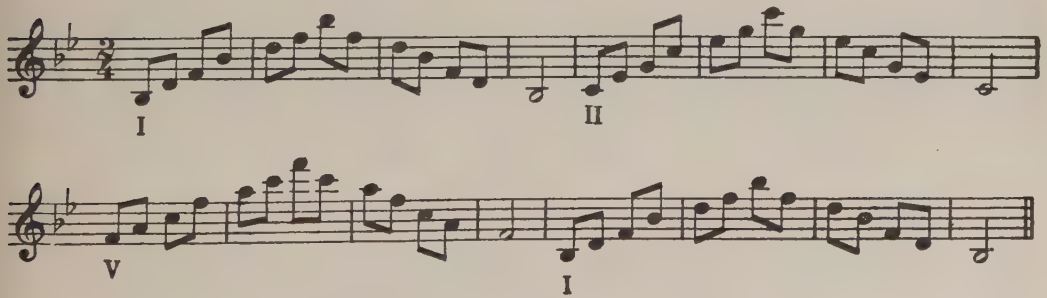
(d) Harmonize the melody, keeping strict time.





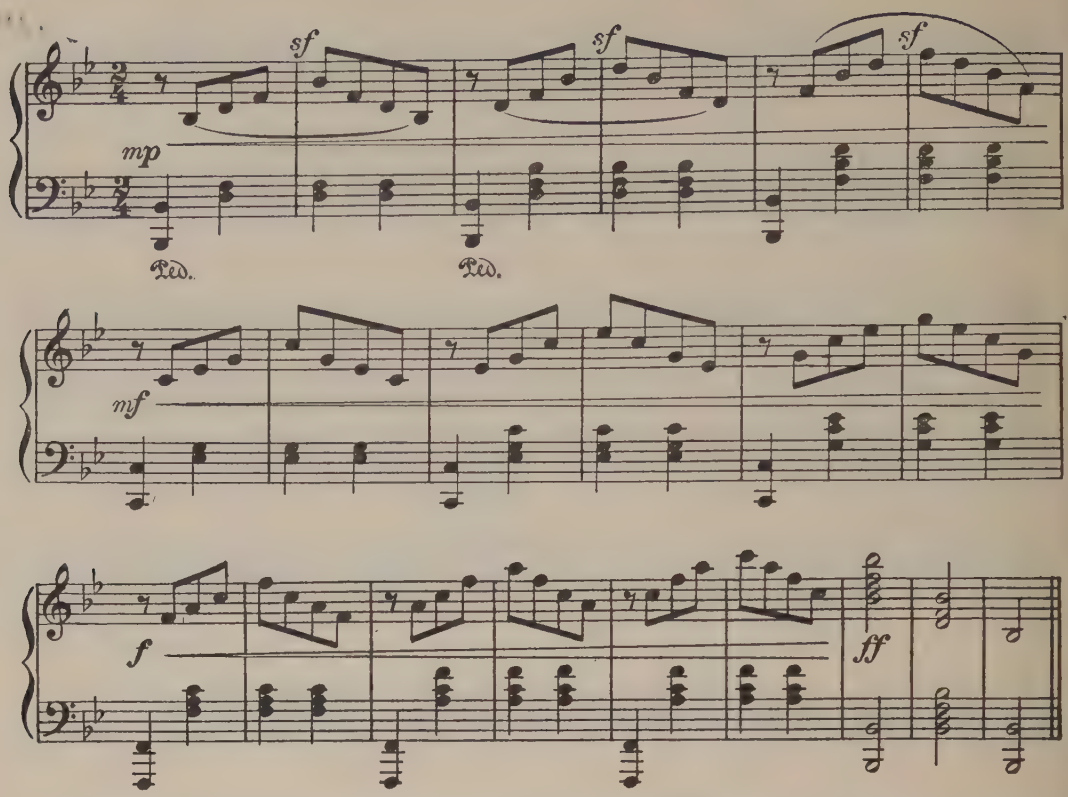
(4) Play the I, II and V chords in each major key according to the following exercise:

(a) Recite the letter-name and quality of each chord.
(b) First play the arpeggio in chord-form.
(c) Play the arpeggio in slow tempo, keeping strict time, first with the right hand, then with the left hand one octave lower, then with both hands.
(d) Repeat without reference to the written exercise.

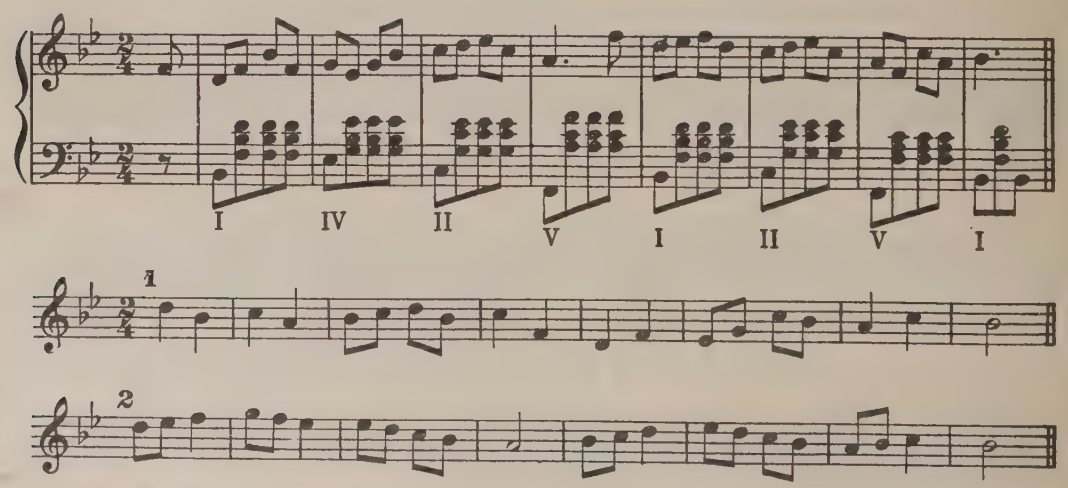


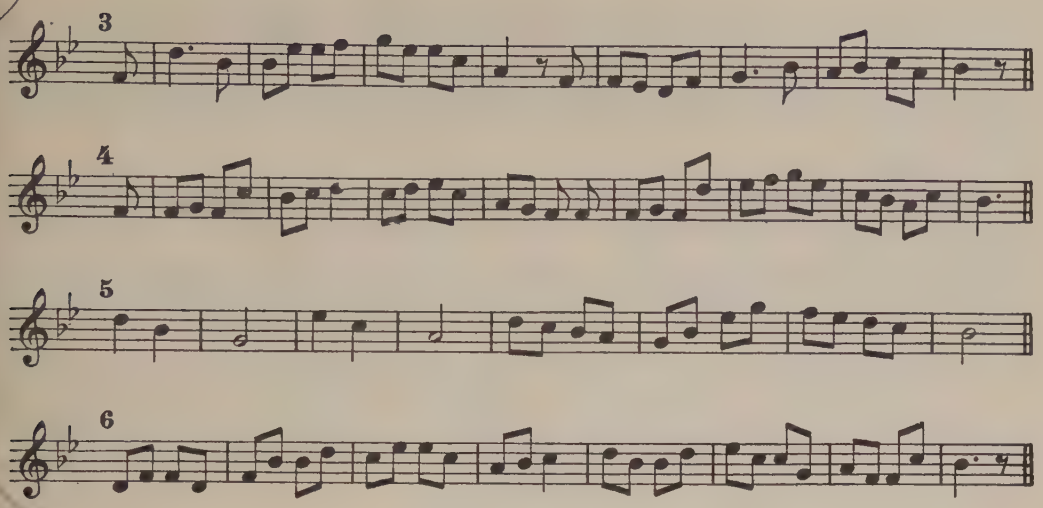
(5) Break up the I, II, V and I chords in each major key according to the model given below.

Recite the letter-name and character of each chord and have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, employing the I, II, IV and V chords, using the style of piano accompaniment given in the model. These melodies are to be harmonized, using one chord to a measure. When a scale-line is employed in a melody with divided pulses, not all the tones are harmonized. The chord tones are generally placed upon the pulses and determine the chord to be used, as in measure 3 of the model. The tones between the chord tones are *Passing Tones* and do not affect the harmony. At any time a chord tone may be embellished by progressing to the tone a half-tone or whole tone above or below. These tones are known as *Neighboring Tones* and do not affect the harmony. In melody 4 the G in the first measure is the upper neighbor of F.





(7) Improvise chord phrases in each major key in duple meter, using the I, IV, II and V chords.

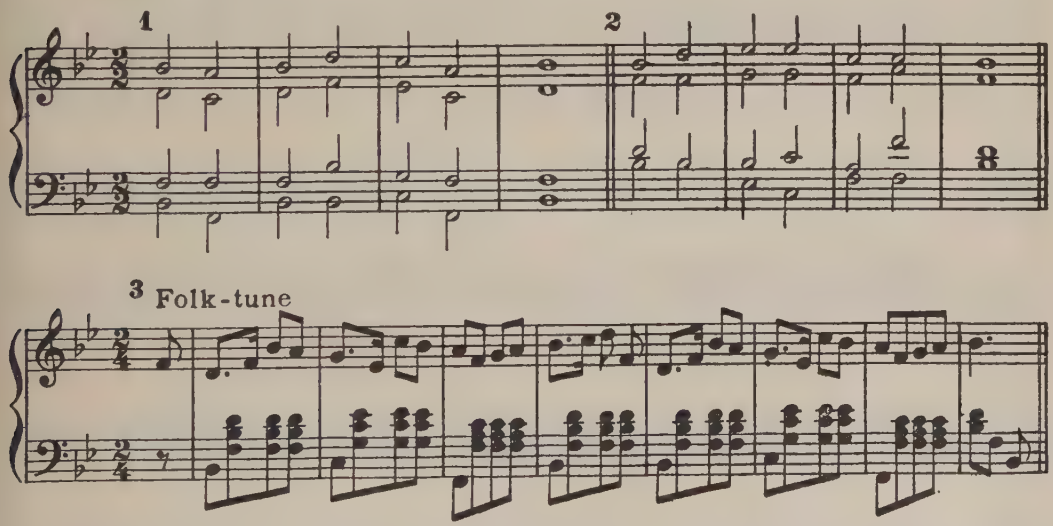
Work as outlined on page 29.

(8) Improvise melodies in each major key in triple meter.

Work as outlined on page 42.

(9) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

(10) Transpose the following sets of chords and the piano piece to the keys of C C♯ D♭ D G♭ G A♭ A, according to the instructions given on page 30.



Lesson VI

THE VI CHORD

The VI chord (the submediant chord) is an active chord because its root is the 4th tone in the harmonic series, and the 6th scale-degree, in the upper voices, demands resolution to the 5th degree.

In the major mode the VI chord is minor in quality; in the minor mode it is major in quality.

The VI chord is preceded by the I chord and may be followed by the IV chord as in Exercise 1; by the II chord, as in Exercise 2; by the V chord, as in Exercise 3.

In progressing from the I chord to the VI the common tones (the 3rd and 8th degrees of the scale) remain in the same voices and the 5th degree progresses to the 6th degree.

In progressing from the VI to the IV chord the common tones (the 6th and 8th degrees of the scale) remain in the same voices and the 3rd degree progresses to the 4th degree.

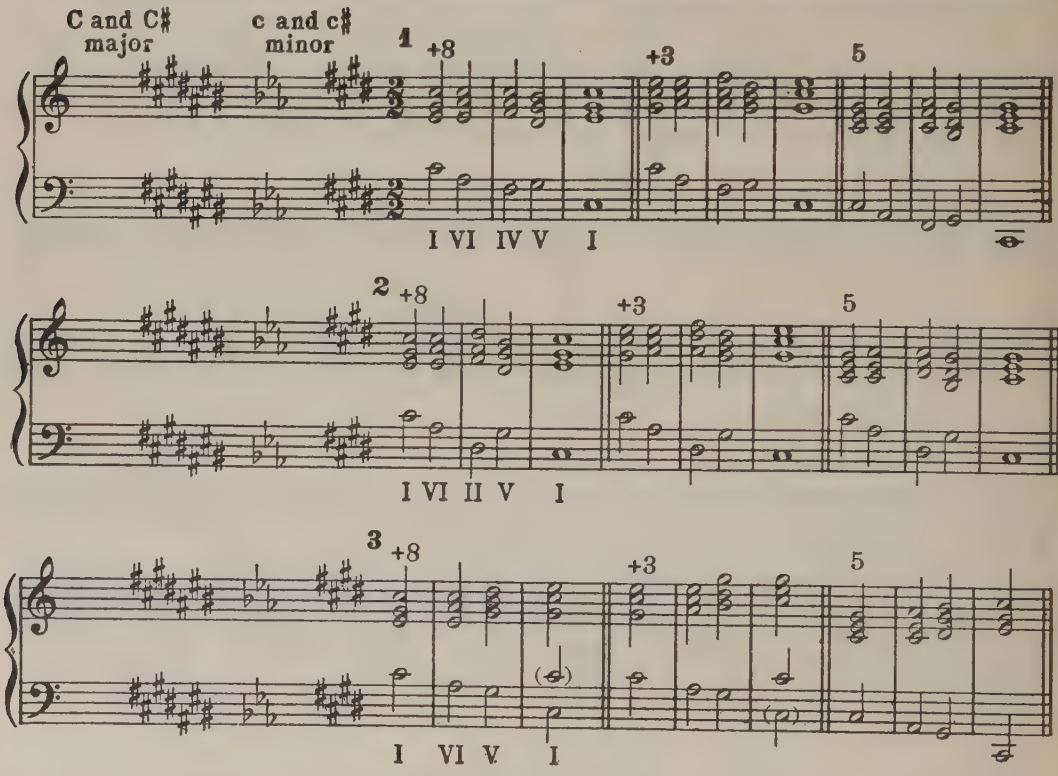
In progressing from the VI to the II chord, the common tone (the 6th degree of the scale) remains in the same voice. The 1st degree progresses to the 2nd, and the 3rd degree to the 4th.

In progressing from the VI to the V chord there are no common tones. The 6th degree progresses to the 7th, the 1st degree to the 2nd, and the 3rd degree to the 5th.

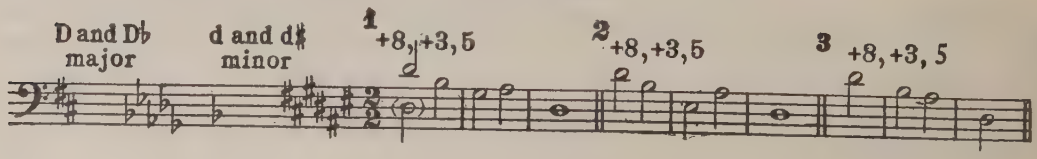
Drill 29

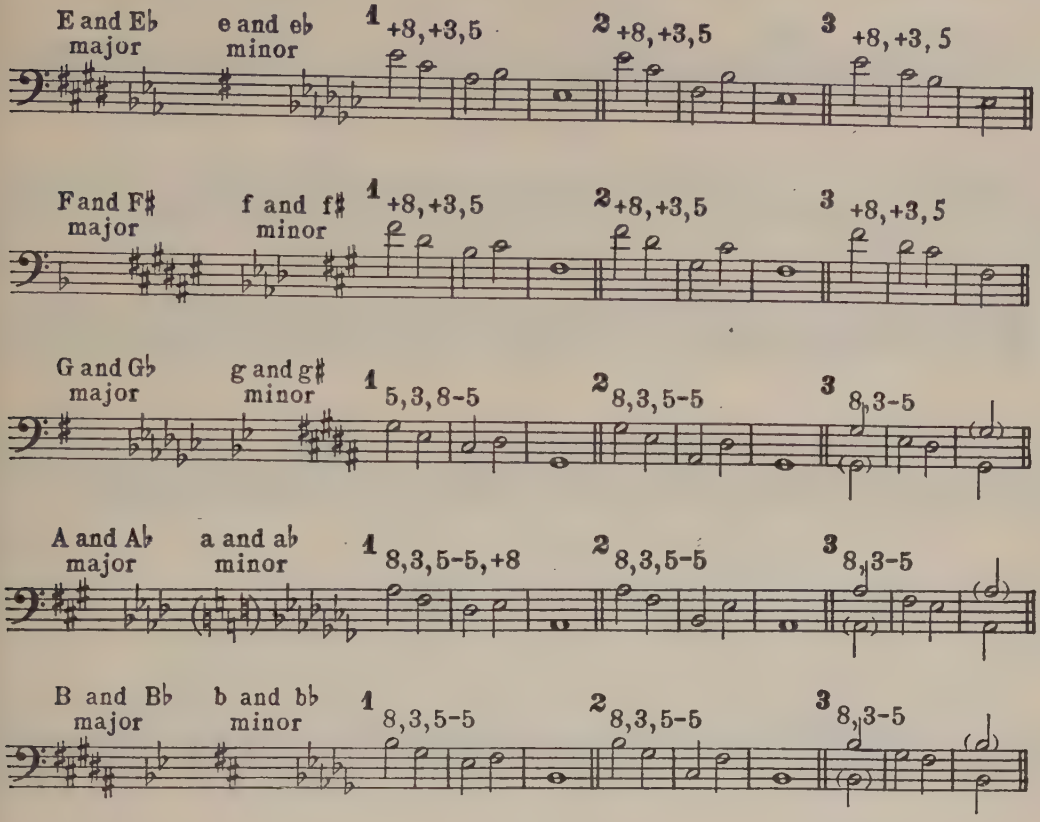
(1) Play the following chord progressions in each major and minor key according to the exercises given below.

(a) Recite the name and quality of the chord before playing.
(b) Count and play rhythmically.
(c) Study the effect of the different registers and positions of the chords.



Note. Practise each exercise in all keys before progressing to the next.





(2) Play the following chord successions in each major and minor key, giving four slow pulses for each chord. (a) I VI IV II V I; (b) I IV II V I II V I; (c) I V I VI IV V I; (d) I VI V I VI IV V I.

(a) Play the VI, V, I chords in each major key.

(b) Play each minor chord, call it a VI chord and resolve it to the V I chords.

(3) Harmonize the following major and minor melodies, using the I, V, IV, II and VI chords. The 1st, 3rd and 6th degrees of the scale may be harmonized by the VI chord. In the following melodic progressions the VI chord may be used.

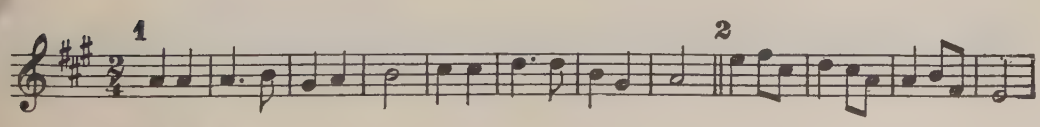
1 1 1 I VI IV	3 3 I VI	5 6 I VI I IV	3 4 VI IV	1 2 VI V	3 5 VI V

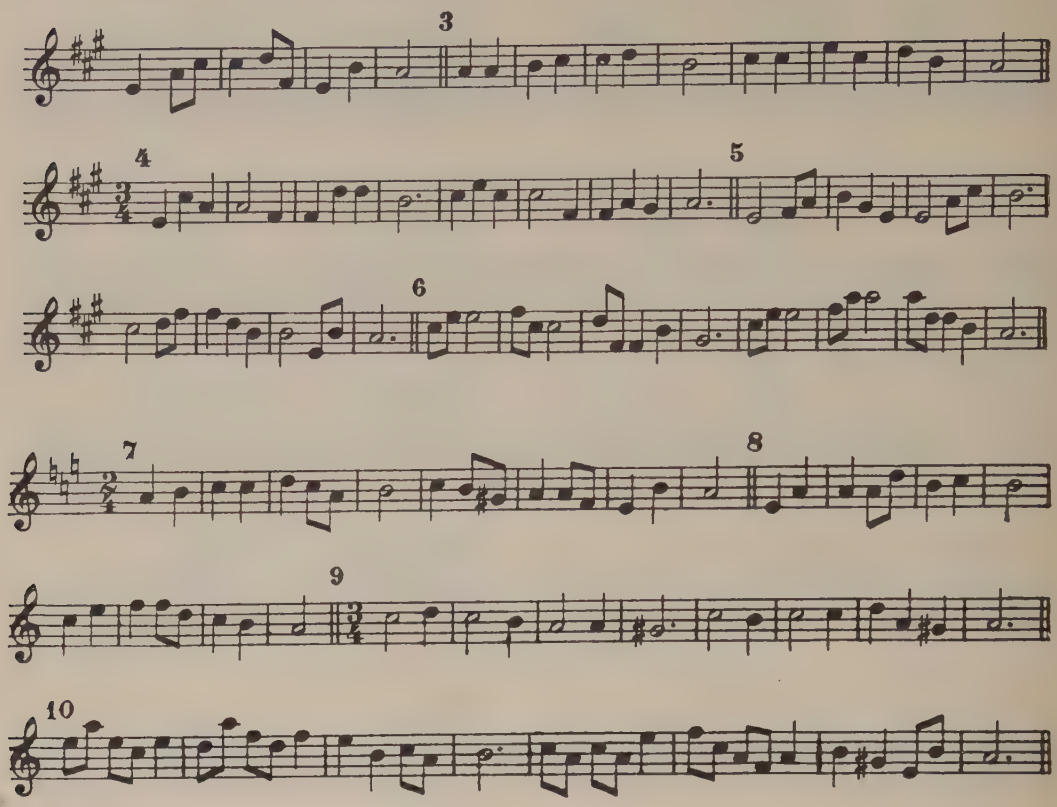
(a) Play the melody, reciting the number-names of the scale-degrees.

(b) Play the melody; recite the number-name of the chord that will be used for harmonizing.

(c) Play the melody; recite the letter-name and quality of the chord.

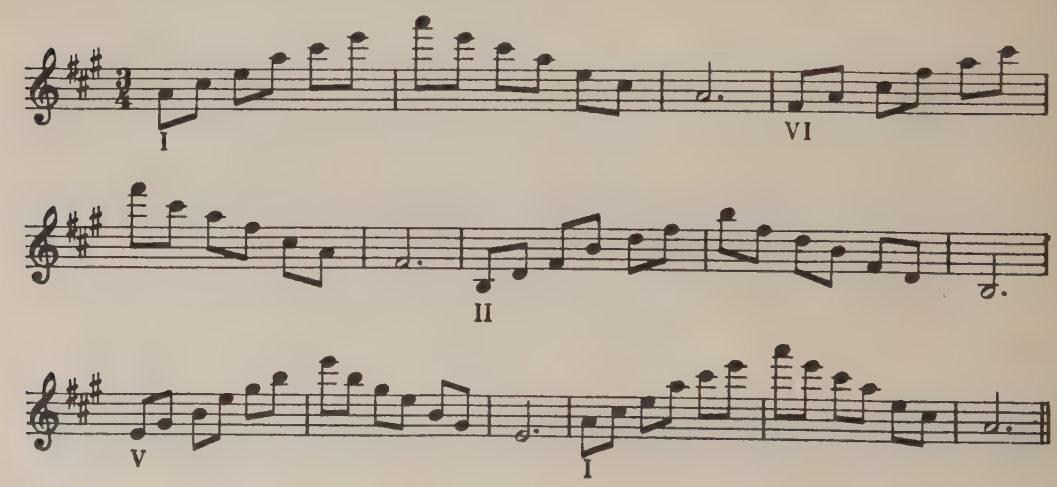
(d) Harmonize the melody, keeping strict time.





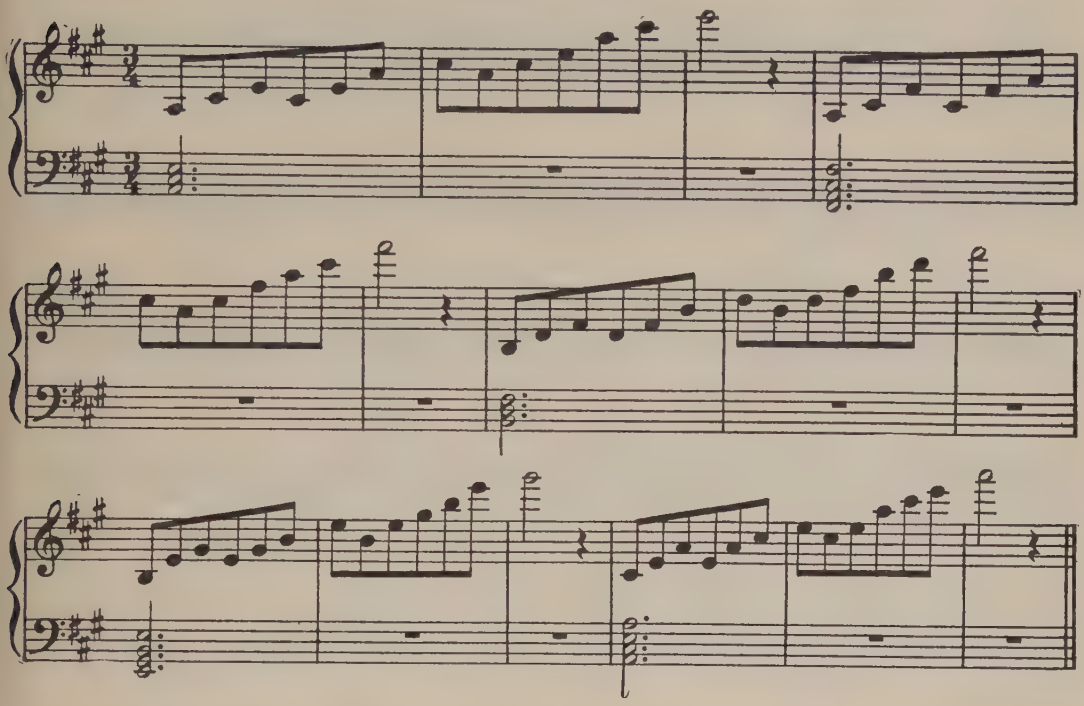
(4) Play the I, VI, II, V and I chords in each major key according to the following exercise:

(a) Recite the letter-name and quality of each chord.
(b) First play the arpeggio in chord form.
(c) Play the arpeggio in slow tempo, keeping strict time, first with the right hand, then with the left hand one octave lower, then with both hands.
(d) Repeat without reference to the written exercise.



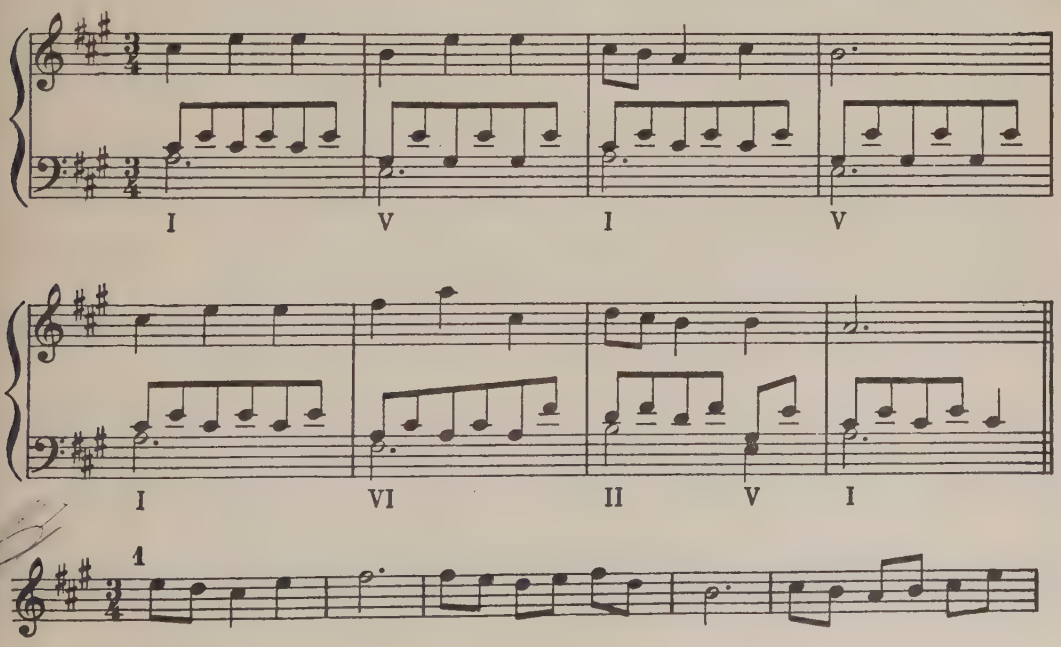
(5) Break up the I, VI, II, V and I chords in each major key according to the model given below.

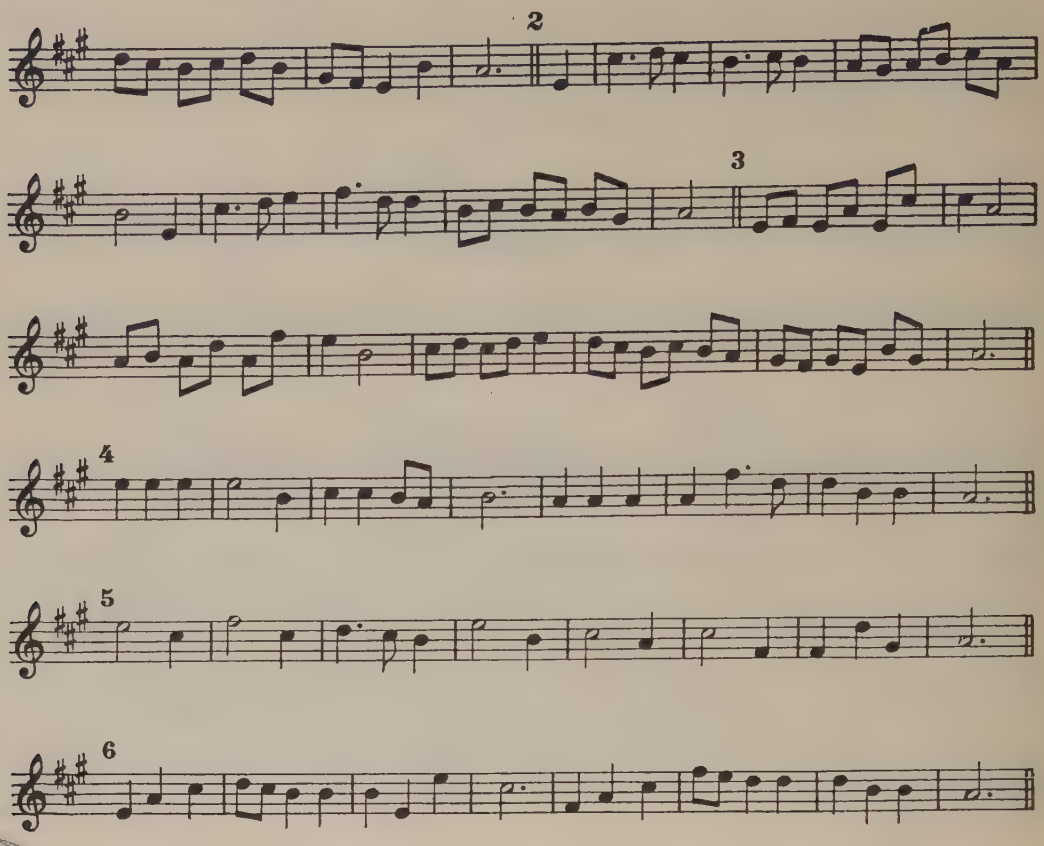
Recite the letter-name and character of each chord and have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, employing the I, V, II, IV and VI chords, using the style of piano accompaniment given in the model.

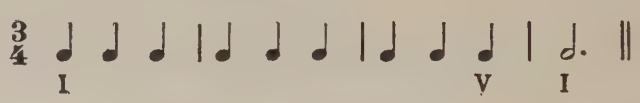
NOTE. In triple meter it is possible to use two chords in a measure, harmonizing the first two pulses with the same chord and changing for the third pulse as in the seventh measure of the model.





(7) Improvise chord phrases in each major and minor key in triple meter, using the I, VI, IV and V chords.

Place the following outline before you:



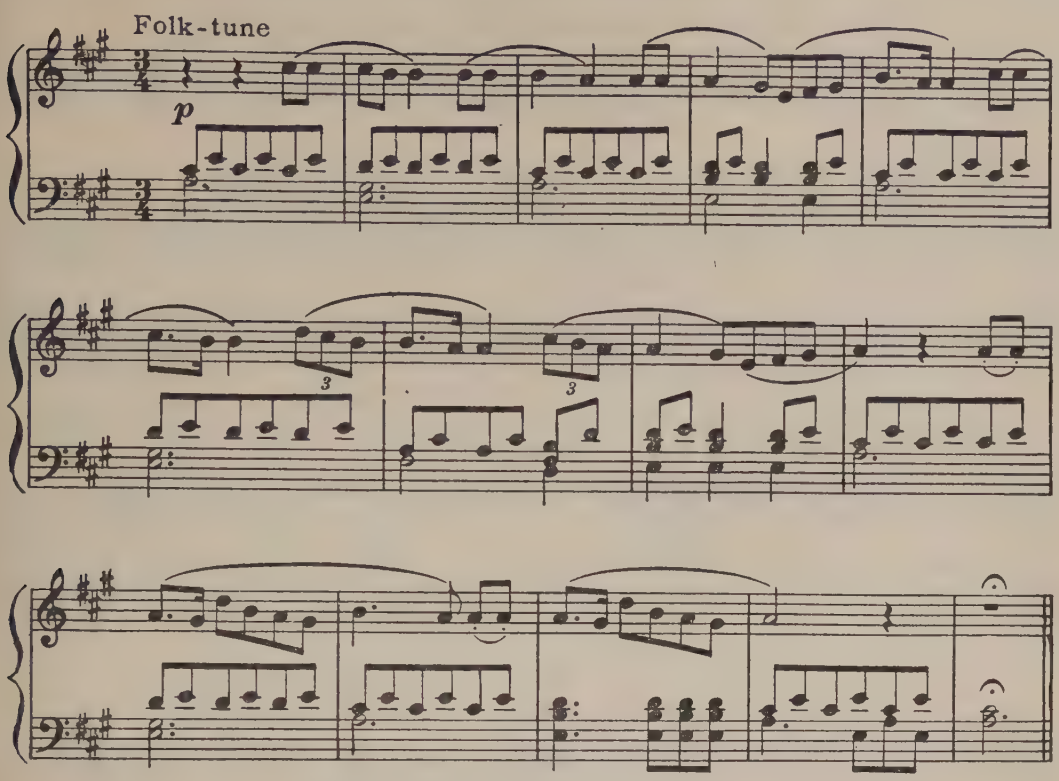
(8) Improvise melodies in each minor key in triple meter.

Work as outlined on page 42.

Minor melodies are constructed in the same manner as major melodies. Divided pulses may be employed.

(9) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

(10) Transpose the following sets of chords and piano piece to the keys of B♭ B C C♯ G G♭ F♯ F, according to the instructions given on page 30.



Lesson VII

THE III CHORD—IRREGULAR CHORD PROGRESSIONS

The III chord (the mediant chord) is an active chord, as its root is the 5th tone in the harmonic series.

In the major mode the III chord is minor in quality and is generally used to harmonize the 7th degree of the scale when it progresses down to the 6th degree, as in Exercise 1.

In the minor mode the III chord is augmented in quality and is seldom used except in an altered form.

The following chord progressions are exceptions to the harmonic law and are possible because of the fulfillment of the melodic law in the upper parts. These progressions are best used within the measure.

The V chord may progress to the IV chord as in Exercise 2. The IV chord generally returns immediately to the V chord. This progression is used to delay the resolution of the V chord.

The IV chord may progress to the VI chord, as in Exercise 3.

The V chord may progress to VI chord, as in Exercise 4.

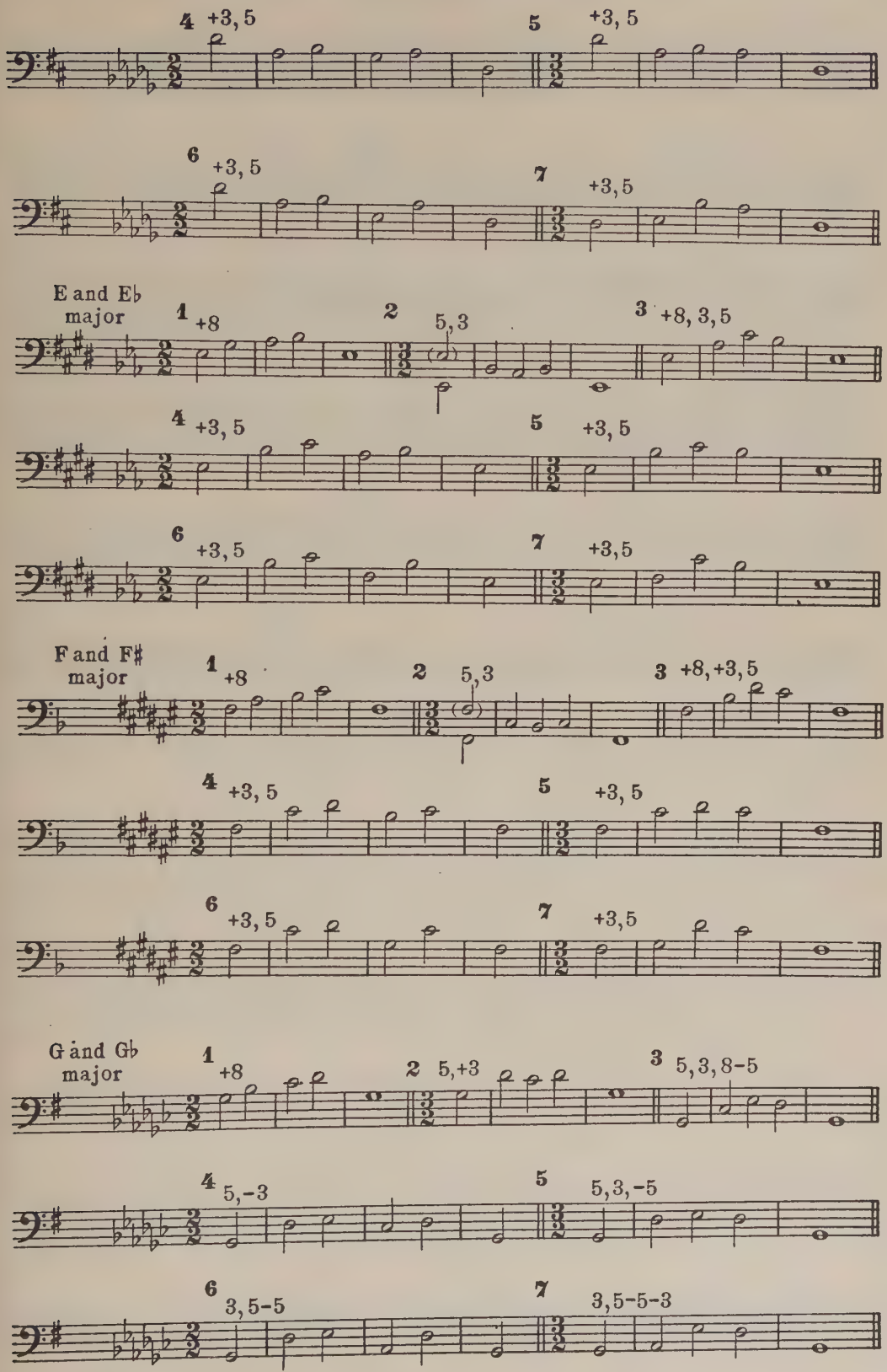
The II chord may progress to the VI chord, as in Exercise 7.

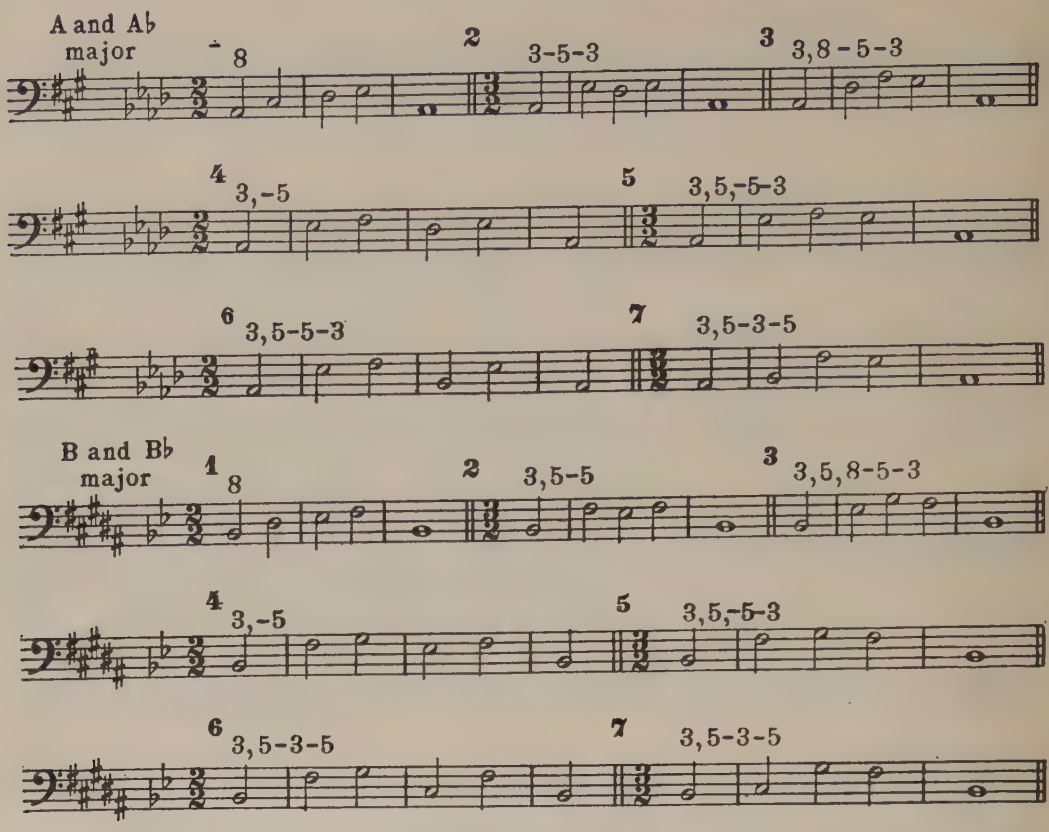
The progressions given above are used sparingly and always for the purpose of extension or delaying the resolution of an active chord The progressions given in the preceding lessons are most used.

Drill 30

(1) Play the following chord progressions in each major key according to the exercises given below.

(a) Recite the name and quality of the chord before playing.
(b) Count and play rhythmically.
(c) Study the effect of the different registers and positions of the chords.


4 +3, 5
5 +3, 5
6 +3, 5
7 +3, 5
E and E♭ major
1 +8
2 5, 3
3 +8, 3, 5
4 +3, 5
5 +3, 5
6 +3, 5
7 +3, 5
F and F♯ major
1 +8
2 5, 3
3 +8, +3, 5
4 +3, 5
5 +3, 5
6 +3, 5
7 +3, 5
G and G♭ major
1 +8
2 5, +3
3 5, 3, 8–5
4 5, –3
5 5, 3, –5
6 3, 5–5
7 3, 5–5–3

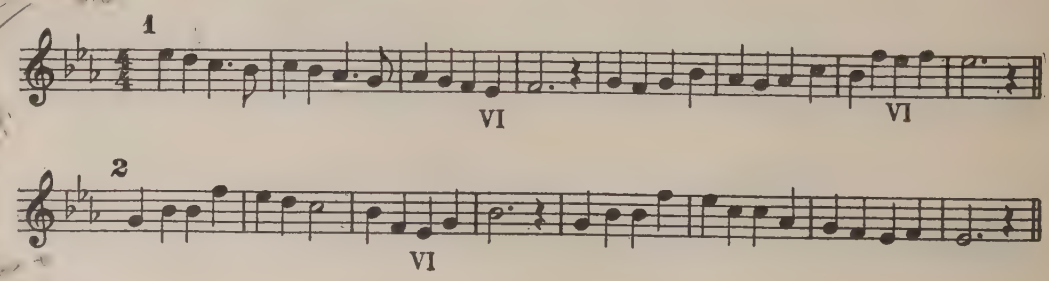


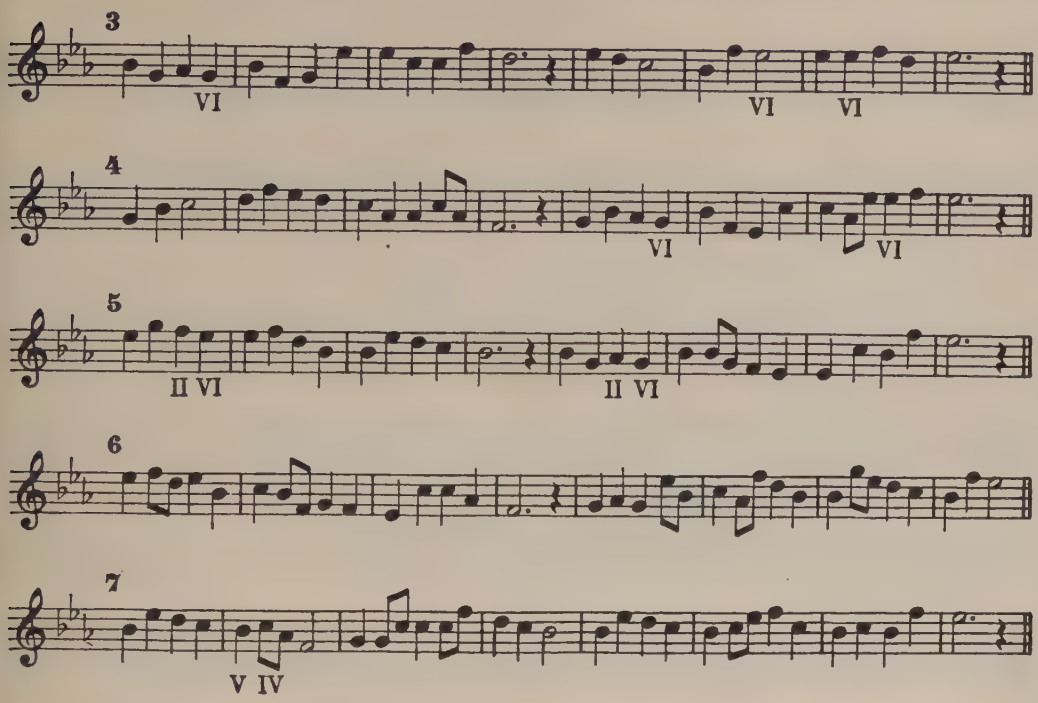
(2) Play the following chord successions in each major key, giving four slow pulses for each chord: (1) I III IV II V I; (2) I VI V IV V I; (3) I IV I III IV V IV V I; (4) I IV VI V VI II V I.

(3) Harmonize the following melodies, using the I, V, II, IV, VI and III chords. Employ the exceptional progressions as indicated. The exceptional chord progressions are peculiar to the following melodic successions:

7	6	2	1	4	3	1	1	6	6	7	2	8	7	6	5	2	4	2
III	IV	V	VI	IV	VI	IV	VI	IV	VI	V	II	VI	V	II	V	5	6	5
				II	VI											V	IV	V

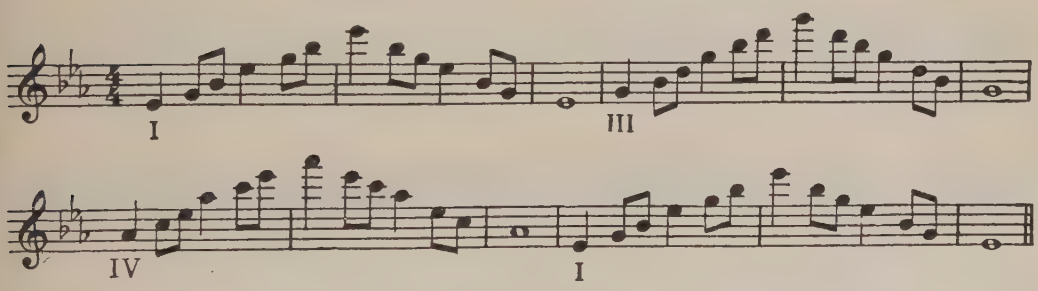
(a) Play the melody, reciting the number-names of the scale-degrees.
(b) Play the melody; recite the number-names of the chords that will be used for harmonizing.
(c) Play the melody; recite the letter-names and quality of the chords.
(d) Harmonize the melody, keeping strict time.





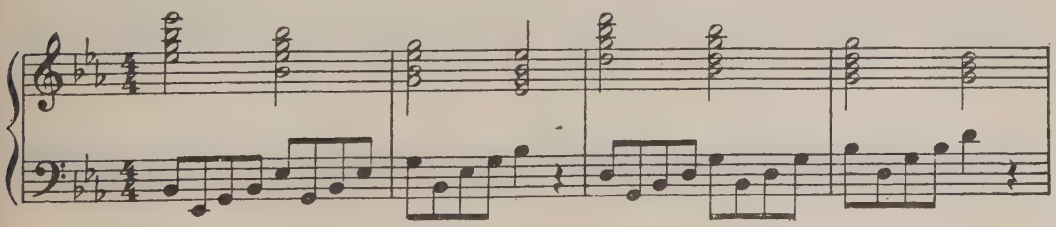
(4) Play the I, III, IV and I chords in each major key according to the following exercise:

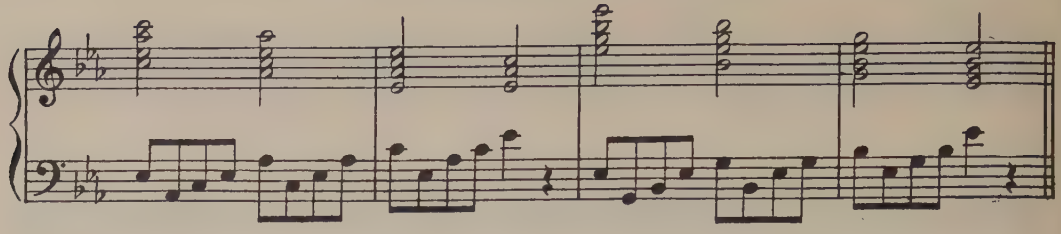
(a) Recite the letter-name and quality of each chord.
(b) First play the arpeggio in chord-form.
(c) Play the arpeggio in slow tempo, keeping strict time, first with the right hand, then with the left hand one octave lower, then with both hands.
(d) Repeat without reference to the written exercise.



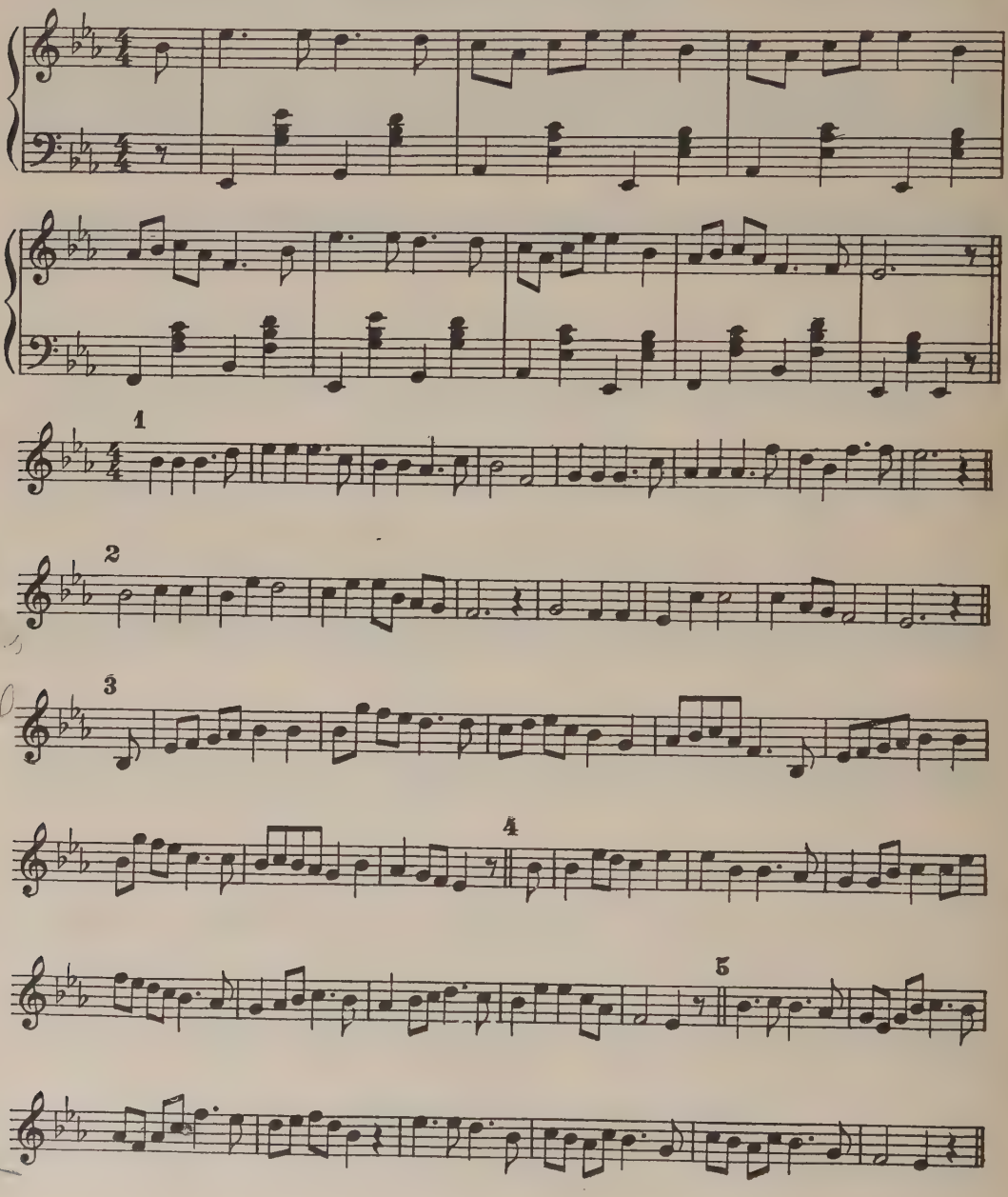
(5) Break up the I, III, IV and I chords in each major key according to the model given below.

Recite the letter-name and character of each chord and have thoroughly in mind what is to be done before starting to play.





(6) Harmonize the following melodies, employing the III chord and exceptional chord progressions, using the style of piano accompaniment given in the model.



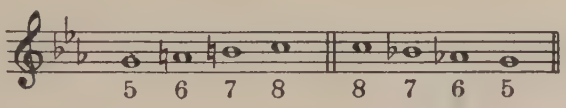
(7) Improvise chord phrases in each major key in triple meter, employing the III chord.

Work as outlined on page 52.

(8) Improvise melodies in each minor key in triple meter.

Work as outlined on page 42.

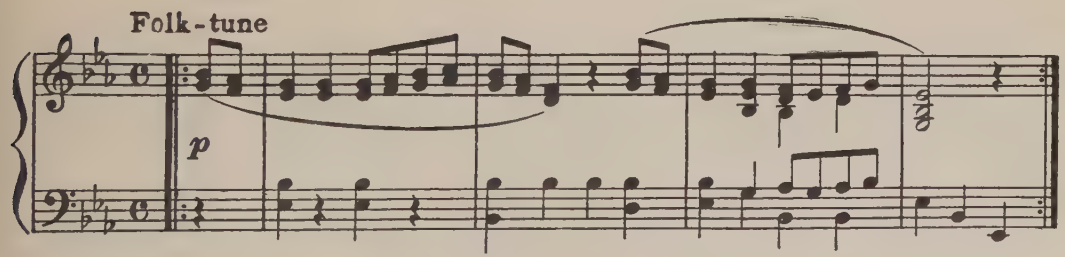
In a minor scale the progression from 6 to 7 is an augmented 2nd. An augmented 2nd sounds like a minor 3rd, which is a skip. If the scale-progression 5, 6, 7, 8 is seen on the paper we expect to hear the smooth diatonic progressions of major and minor 2nds. In minor, when using the progressions 5, 6, 7, 8 or 8, 7, 6, 5, we hear the jump of the augmented 2nd, while the eye sees a scale. In order to overcome this discrepancy and make the progression sound diatonic, the 6th degree is raised when it progresses up to 7, and the 7th degree is lowered when it progresses down to 6:

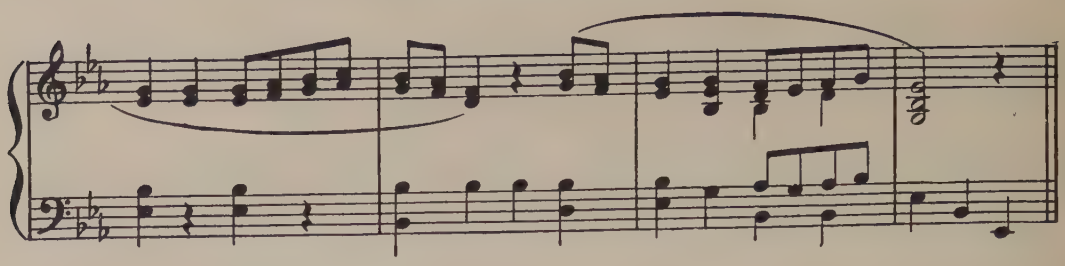


This results in what is known as the Melodic Form of the Minor Scale. It is a modification of the Harmonic Form, and is used only in melodic progression when the 6th degree goes up to the 7th or the 7th degree down to the 6th.

(9) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

(10) Transpose the following sets of chords and the piano piece to the keys of F F♯ G♭ G D D♭ C♯ C, according to the instructions given on page 30.





CHAPTER V

THE FIRST-INVERSION CHORDS

Chords are inverted so as to allow melodic progression in the bass.

A chord is in the first inversion when the 3rd of the chord is in the bass. The same tones are doubled in the first inversion as in the fundamental position. The relation of chords to one another and the key center is not affected by first inversions except when used in sequence. The first inversion may follow the fundamental position of a chord within a measure, but not over the bar. An exception is made when the phrase begins with an up-beat.

In playing a first inversion the right hand will have an octave and fifth, doubling the root of the chord as in the first measure of 1, or the 5th of the chord as in the second measure. The right hand may double the root in unison, playing only a perfect 5th or perfect 4th, as in the second measure of 2, or the 5th as in the first measure of 2.

Lesson VIII

THE I_1 V_1 AND IV_1 CHORDS

Drill 31

(1) Play the following chord progressions in each major and minor key, according to the exercise given below.

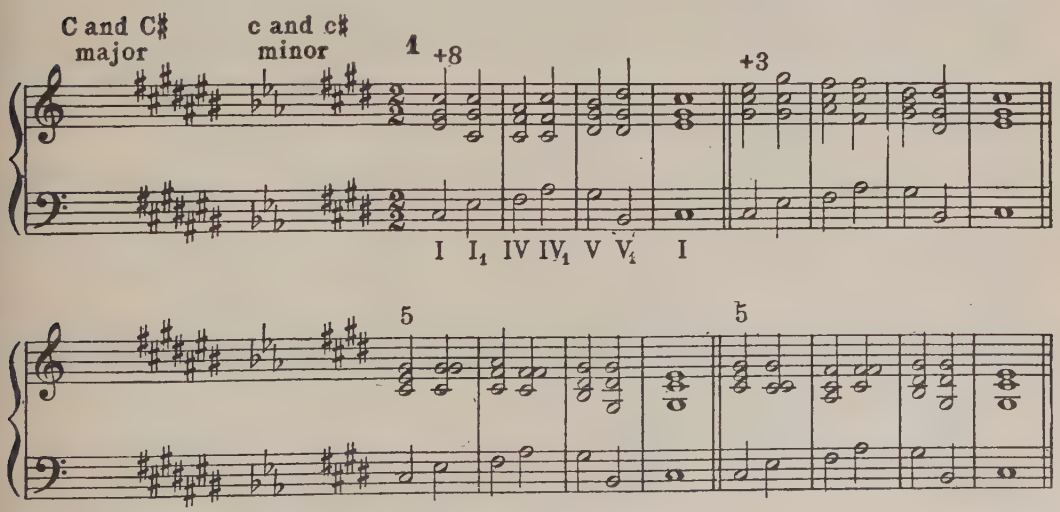
(a) Recite the scale-degree of the bass in the I_1 V_1 IV_1 chords.

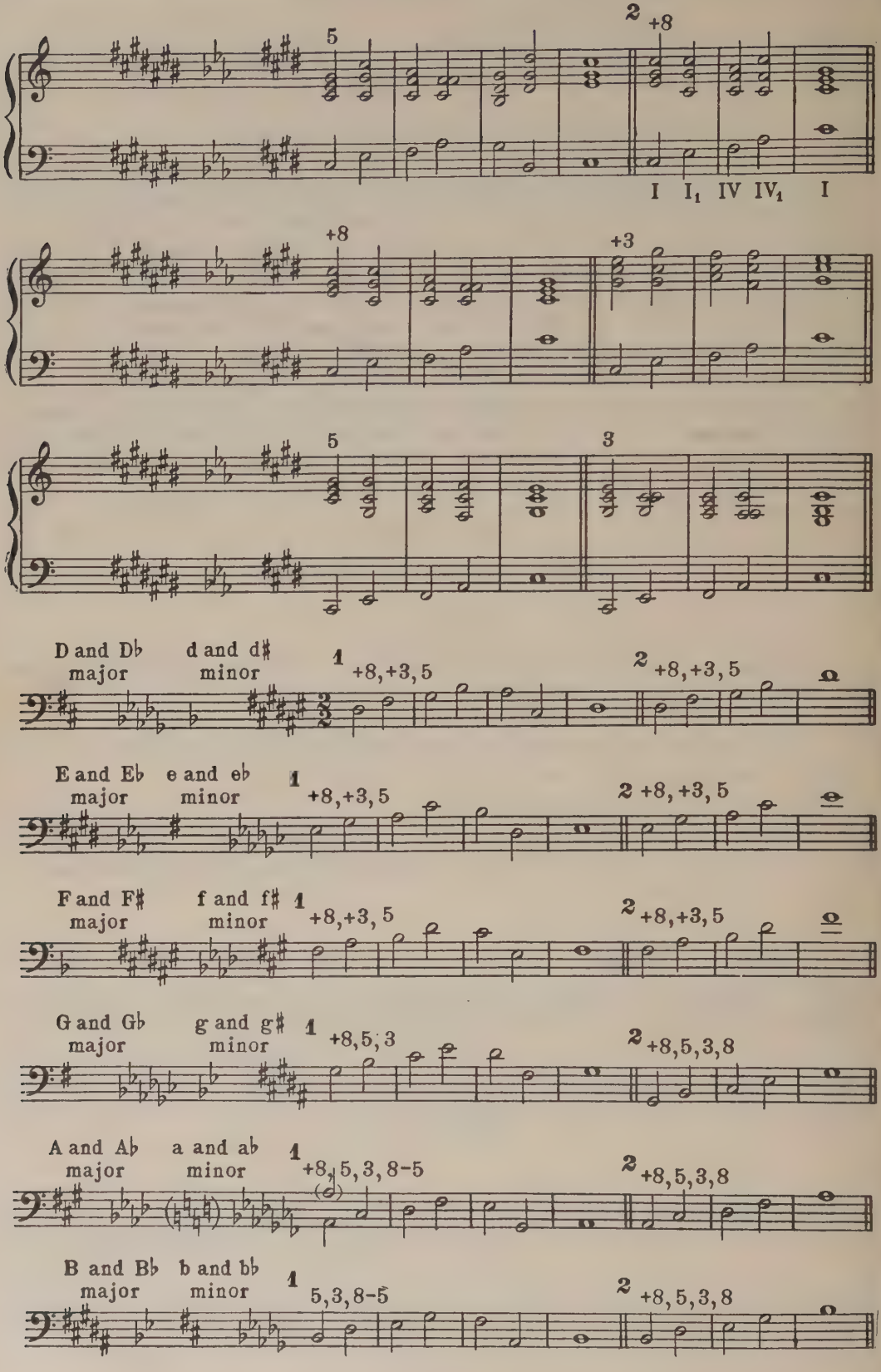
(b) Recite the name and quality of each chord before playing.

Note. The inversion does not affect the name or quality of the chord.

(c) Count and play rhythmically.

(d) Study the character and effect of first inversions. The first inversions of the I, IV and V chords are weaker than the fundamental positions.




5
2 +8
I I1 IV IV1 I
+8
+3
5
3
D and Db major
d and d# minor
1 +8,+3,5
2 +8,+3,5
E and Eb major
e and eb minor
1 +8,+3,5
2 +8,+3,5
F and F# major
f and f# minor
1 +8,+3,5
2 +8,+3,5
G and Gb major
g and g# minor
1 +8,5,3
2 +8,5,3,8
A and Ab major
a and ab minor
1 +8,5,3,8-5
2 +8,5,3,8
B and Bb major
b and bb minor
1 5,3,8-5
2 +8,5,3,8

(2) Play the following chord successions in each major and minor key, giving four slow pulses for each chord: (a) I IV IV_1 V V_1 I; (b) I VI IV_1 II V V_1 I; (c) I VI IV_1 IV II V V_1 I; (d) I I_1 IV IV_1 V I.

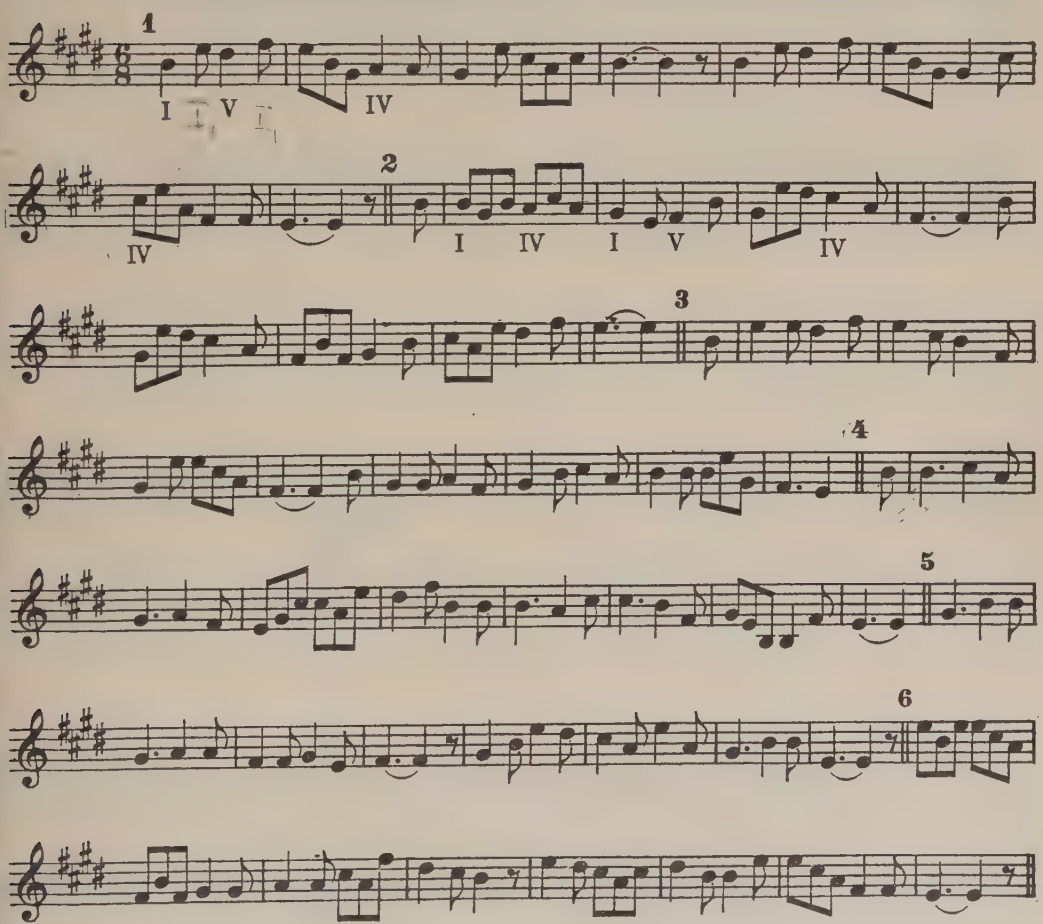
(3) Harmonize the following melodies, using all chords and the I_1, IV_1 and V_1 chords.

The following progressions may be harmonized with first inversions:

8	8	5	5	4	4	3	1	6	4	8	6	4	2	2	8
I	I_1	I	I_1	IV	IV_1	I	I_1	IV	IV_1	I_1	IV	IV_1	V	V_1	I
IV	IV_1	V	V_1												

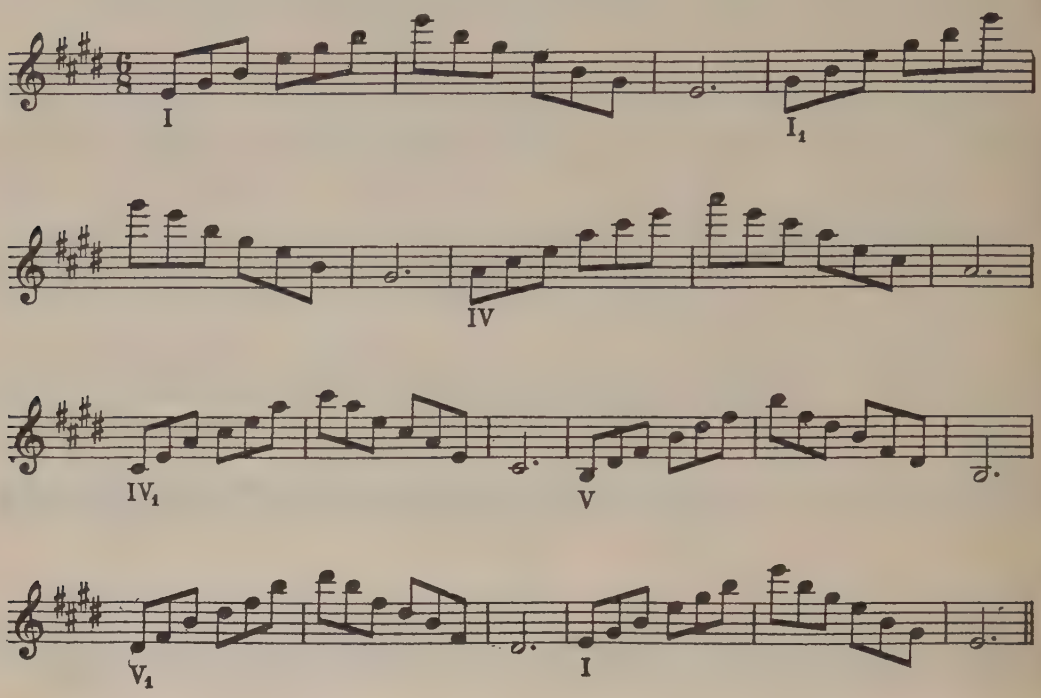
When the melody skips, the change of chord is best made with an inversion, so as to give diatonic progression in the alto, tenor and bass. The cadence V_1 I is weak and little used.

(a) Play the melody, reciting the number-names of the scale-degrees.
(b) Play the melody; recite the number-names of the chords that will be used for harmonizing.
(c) Play the melody; recite the letter-names and qualities of the chords.
(d) Harmonize the melody with chords in fundamental position.
(e) Harmonize the melody, using first inversions whenever possible.



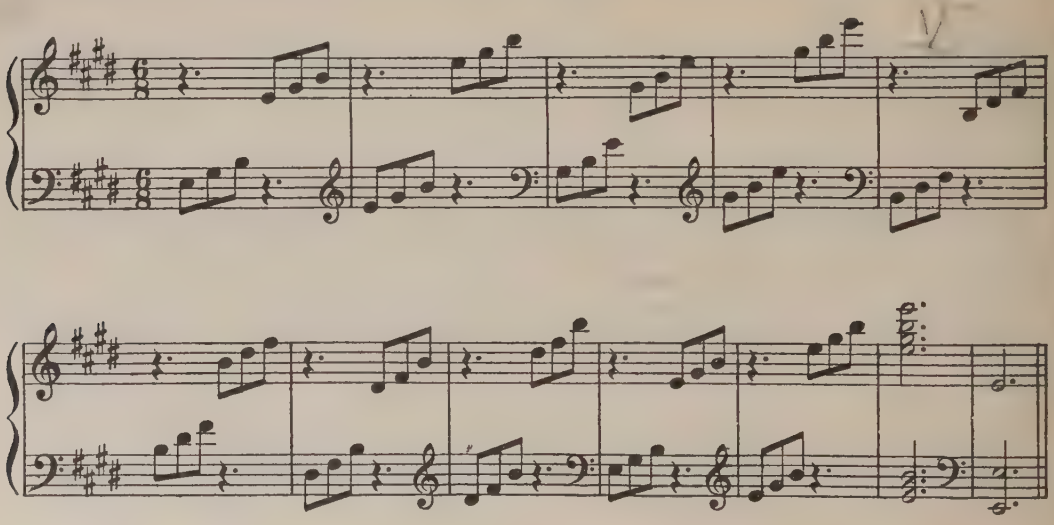
(4) Play the I I_1 IV IV_1 V V_1 I chords in each major and minor key according to the following exercise:

(a) Recite the letter-name and quality of each chord.
(b) Play the arpeggio in slow tempo, keeping strict time, first with the right, then with the left hand an octave lower, then with both hands.
(c) Repeat without reference to the written exercise.

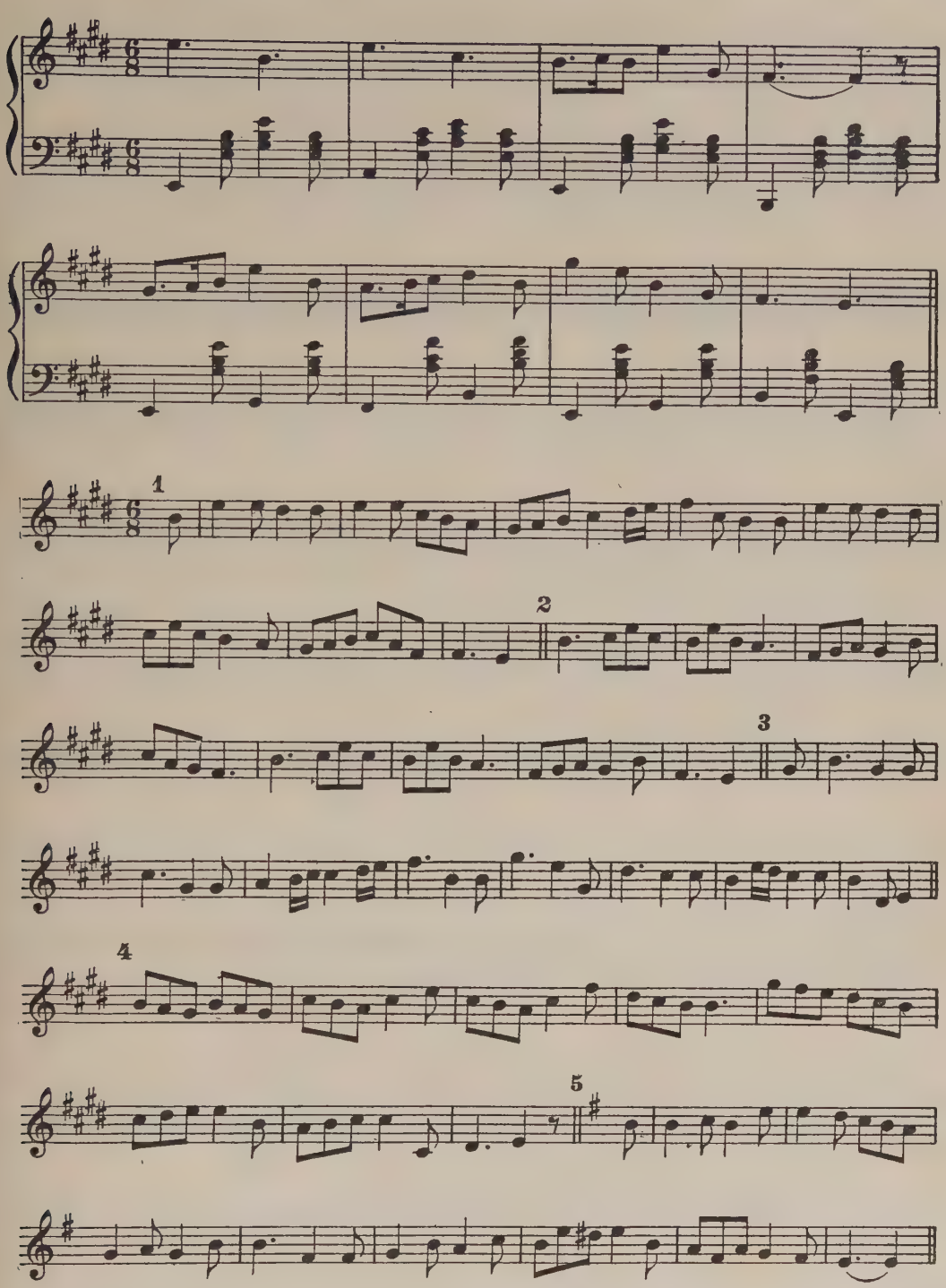


(5) Break up the I I_1 V V_1 I chords in each major and minor key according to model given below.

Recite the letter-name and character of each chord and have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, employing first inversions whenever possible and using the style of piano accompaniment given in the model.



(7) Improvise chord phrases in each major and minor key in triple meter, employing the I_1, IV_1 and V_1 chords.

Work as outlined on page 52.

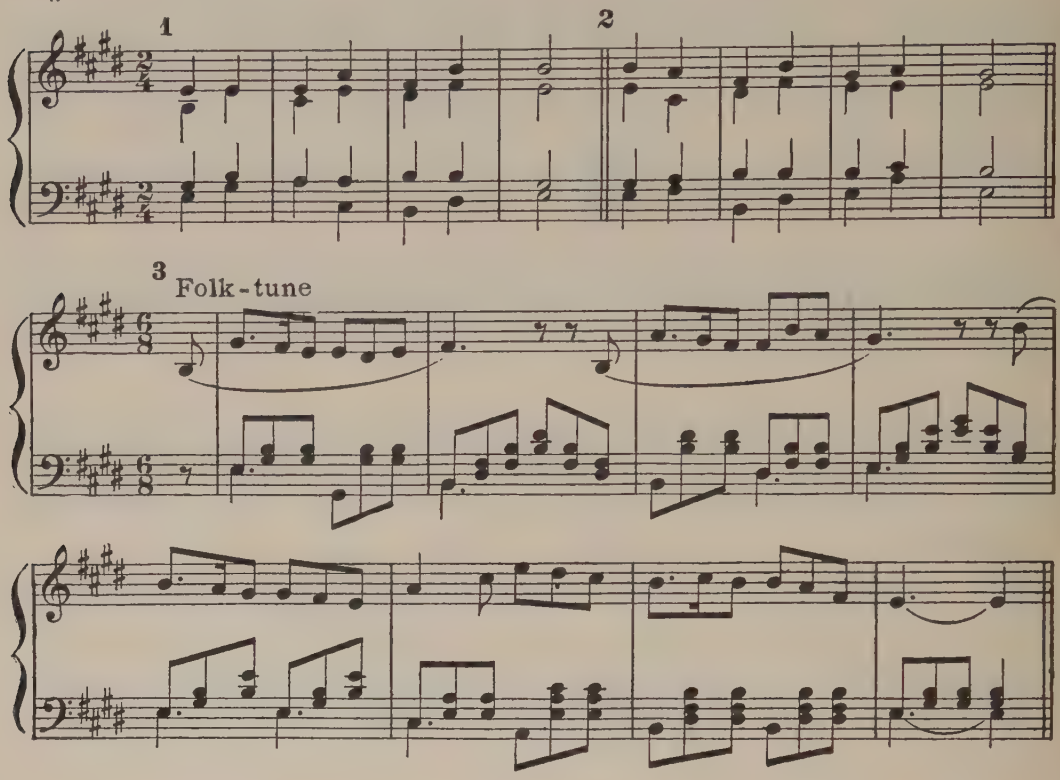
(8) Improvise melodies in each major and minor key in triple meter.

Work as outlined on page 42.

Added and divided pulses may be used for rhythmic variety.

(9) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

(10) Transpose the following sets of chords and piano piece to the keys of F F♯ G♭ G D D♭ C♯ C, according to the instructions given on page 30.



Lesson IX

THE II_1 CHORD

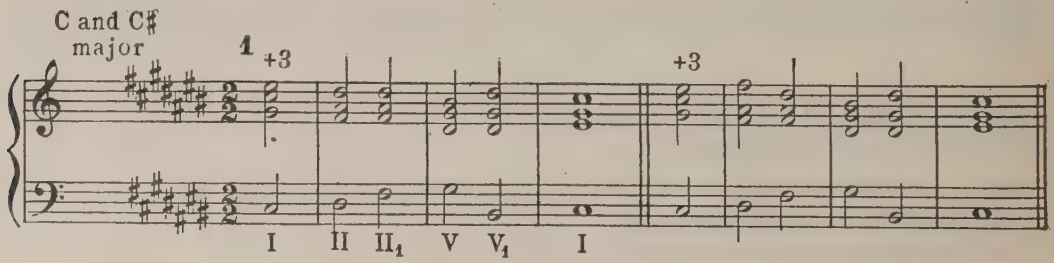
The II chord is used in fundamental position and first inversion in major; in minor it is best used only in first inversion.

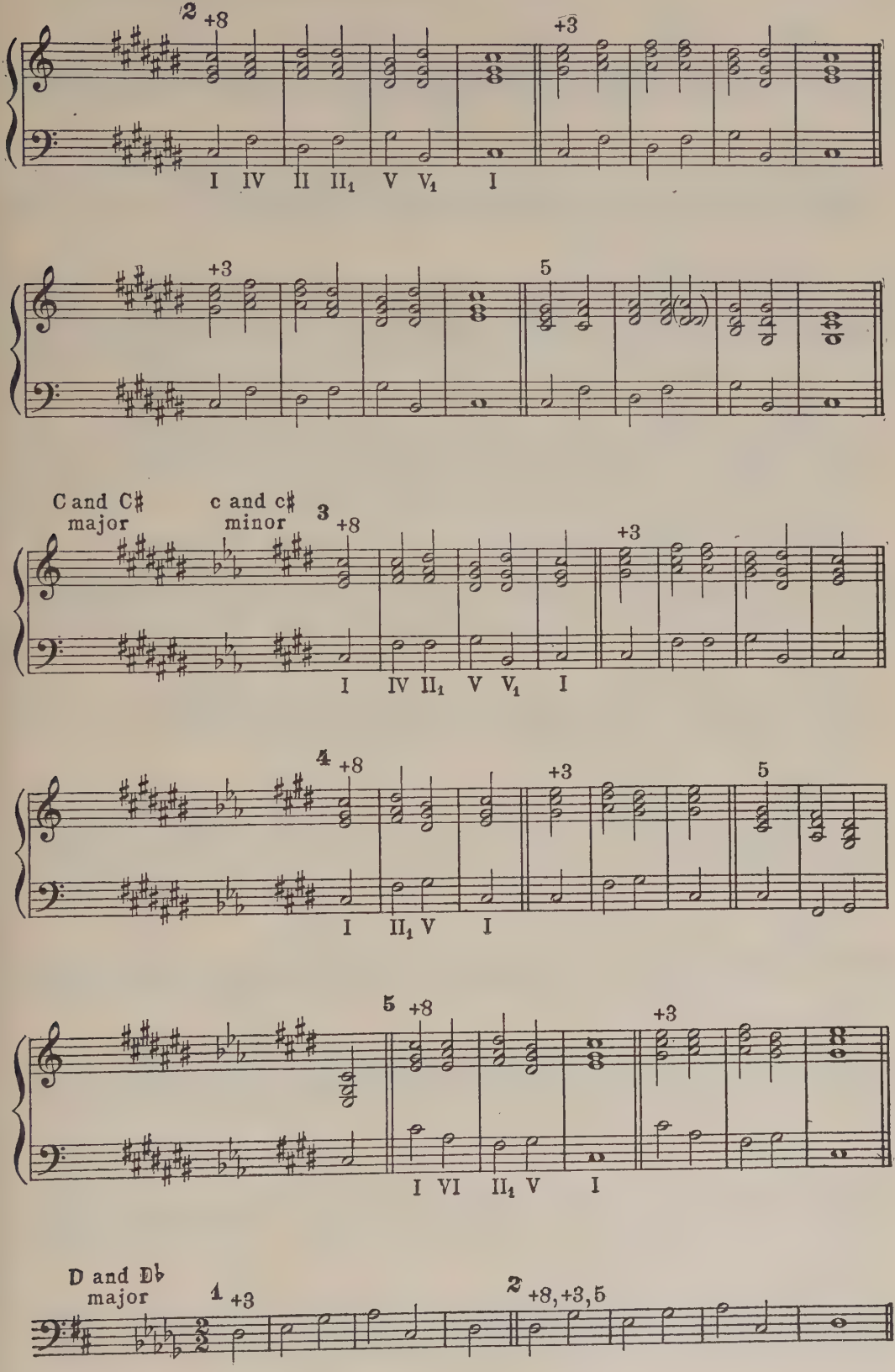
The VI and III chords are rarely inverted except in sequences.

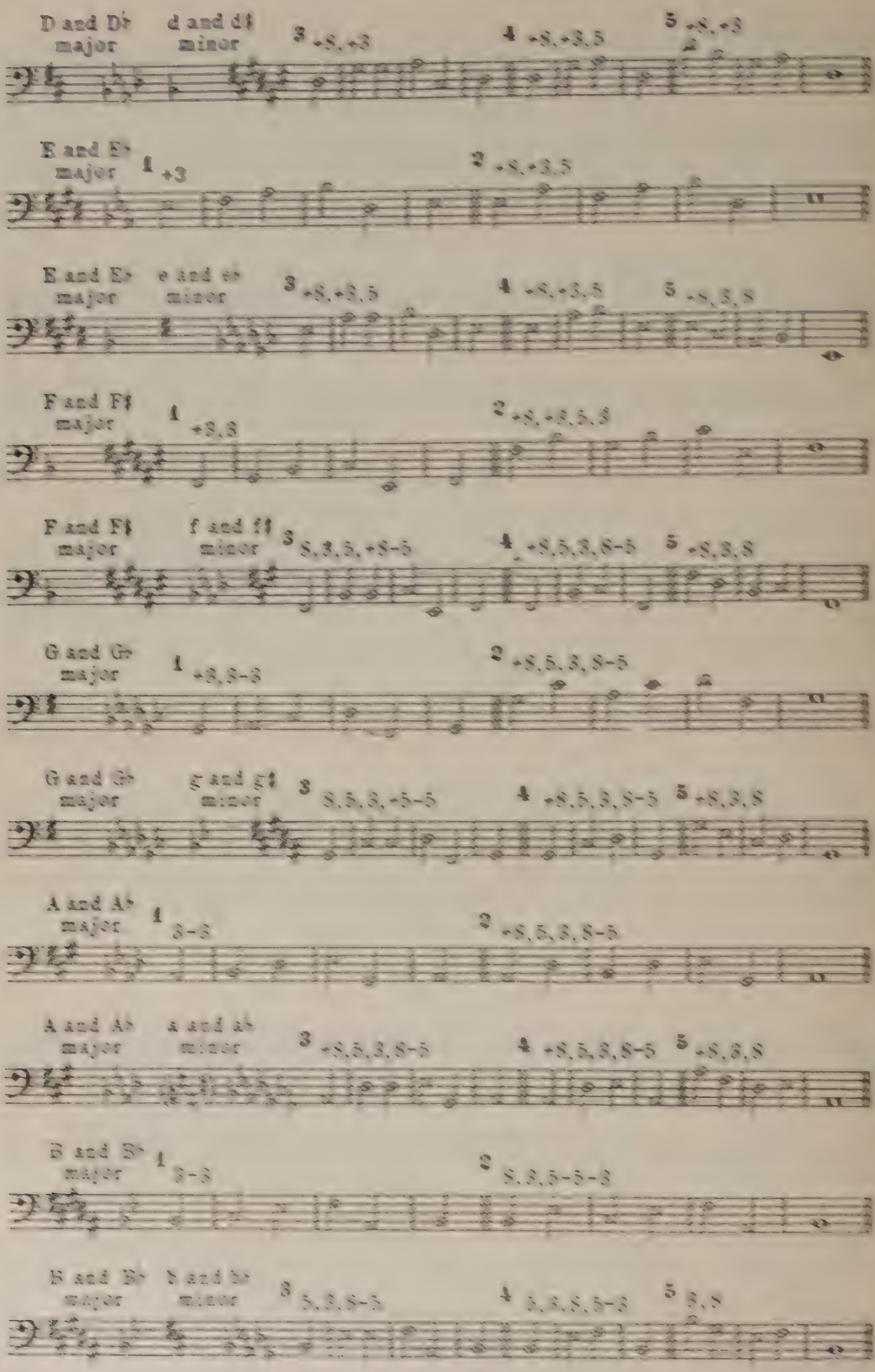
Drill 32

(1) Play the progressions 1 and 2 in each major key and 3, 4 and 5 in each major and minor key according to exercises given below.

(a) Recite the name and quality of each chord before playing.
(b) Recite the scale-degree of the bass in the II_1 chord.
(c) Count and play rhythmically.
(d) Study the character and effect of first inversions.




2 +8
+3
I IV II II1 V V1 I
+3
5
C and C♯ major
c and c♯ minor
3 +8
+3
I IV II1 V V1 I
4 +8
+3
5
I II1 V I
5 +8
+3
I VI II1 V I
D and D♭ major
1 +3
2 +8,+3,5


D and D♭ major
d and d♯ minor
3 +8, +3
4 +8, +3, 5
5 +8, +3
E and E♭ major
1 +3
2 +8, +3, 5
E and E♭ major
e and e♭ minor
3 +8, +3, 5
4 +8, +3, 5
5 +8, 3, 8
F and F♯ major
1 +8, 3
2 +8, +8, 5, 3
F and F♯ major
f and f♯ minor
3 8, 3, 5, +8-5
4 +8, 5, 3, 8-5
5 +8, 3, 8
G and G♭ major
1 +8, 3-8
2 +8, 5, 3, 8-5
G and G♭ major
g and g♯ minor
3 8, 5, 3, +5-5
4 +8, 5, 3, 8-5
5 +8, 3, 8
A and A♭ major
1 3-8
2 +8, 5, 3, 8-5
A and A♭ major
a and a♭ minor
3 +8, 5, 3, 8-5
4 +8, 5, 3, 8-5
5 +8, 3, 8
B and B♭ major
1 3-8
2 8, 3, 5-5-8
B and B♭ major
b and b♭ minor
3 5, 3, 8-5
4 5, 3, 8, 5-8
5 8, 8

(2) Play the following chord successions in each major and minor key, giving four slow pulses for each chord:

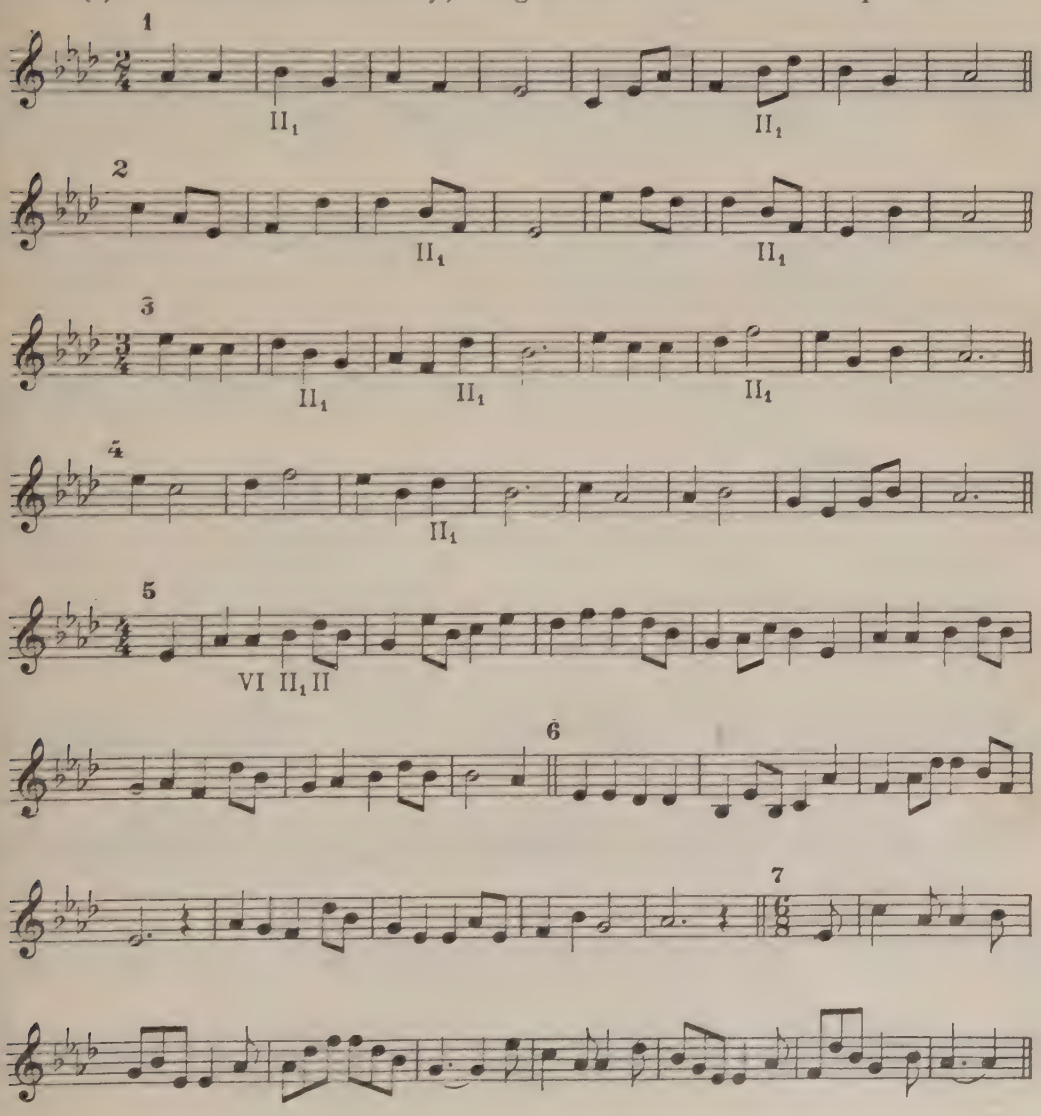
I VI_1 VI IV_1 II_1 V I; (b) I IV_1 IV II_1 V V_1 I; (c) I VI IV_1 IV II_1 V I.

(3) Harmonize the following melodies, using all chords and the I_1, IV_1, V_1 and II_1 chords.

The following progressions employ the II_1 chord:

2	7	4	2	6	5	1	2
II_1	V	II_1	V	II_1	V	VI	II_1
		IV	II_1			I	II_1

(a) Play the melody, reciting the number-names of the scale-degrees.
(b) Play the melody; recite the number-names of the chords that will be used for harmonizing.
(c) Play the melody; recite the letter-names and qualities of the chords.
(d) Harmonize the melody with chords in fundamental position.
(e) Harmonize the melody, using first inversions whenever possible.

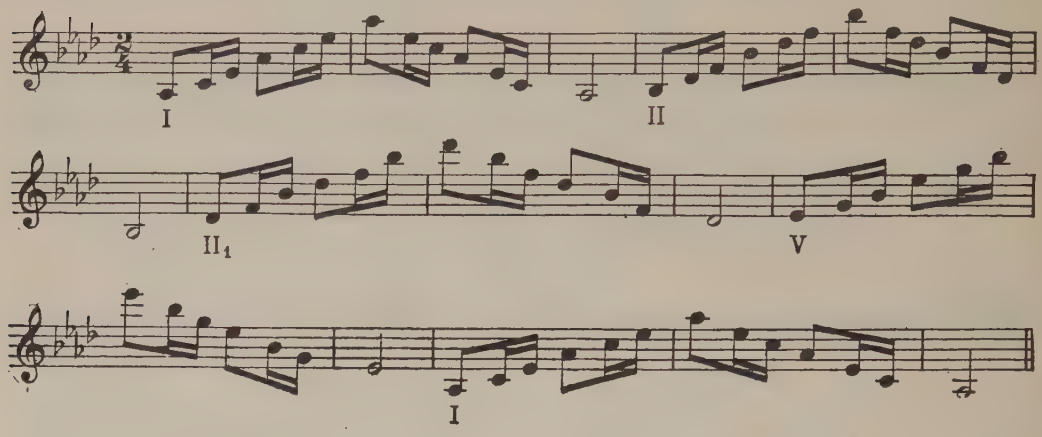


(4) Play the I II II_1 V I chords in each major key according to the following exercise:

(a) Recite the letter-name and quality of each chord.

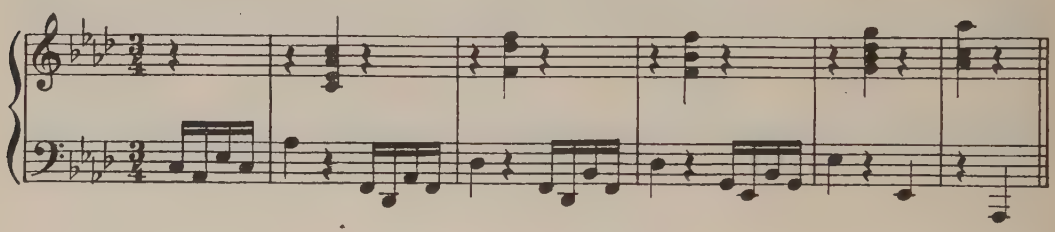
(b) Play the arpeggio in slow tempo, keeping strict time, first with the right, then with the left hand one octave lower, then with both hands.

(c) Repeat without reference to the written exercise.

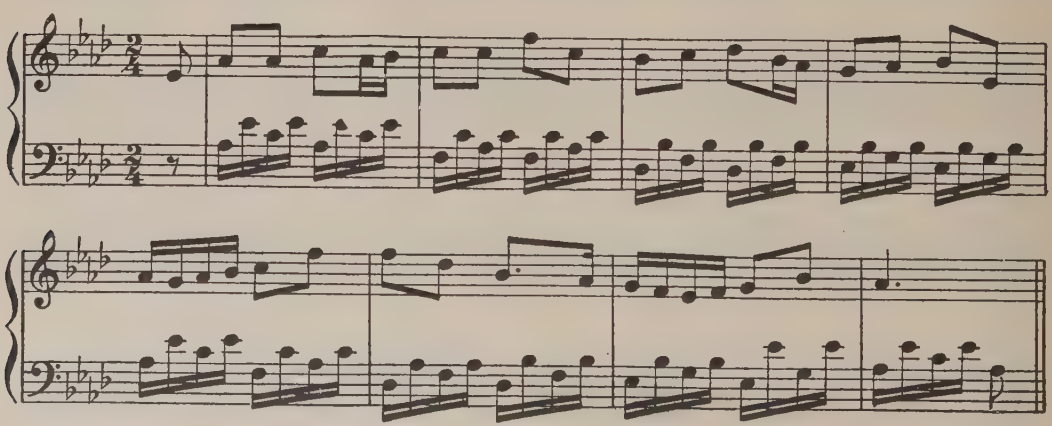


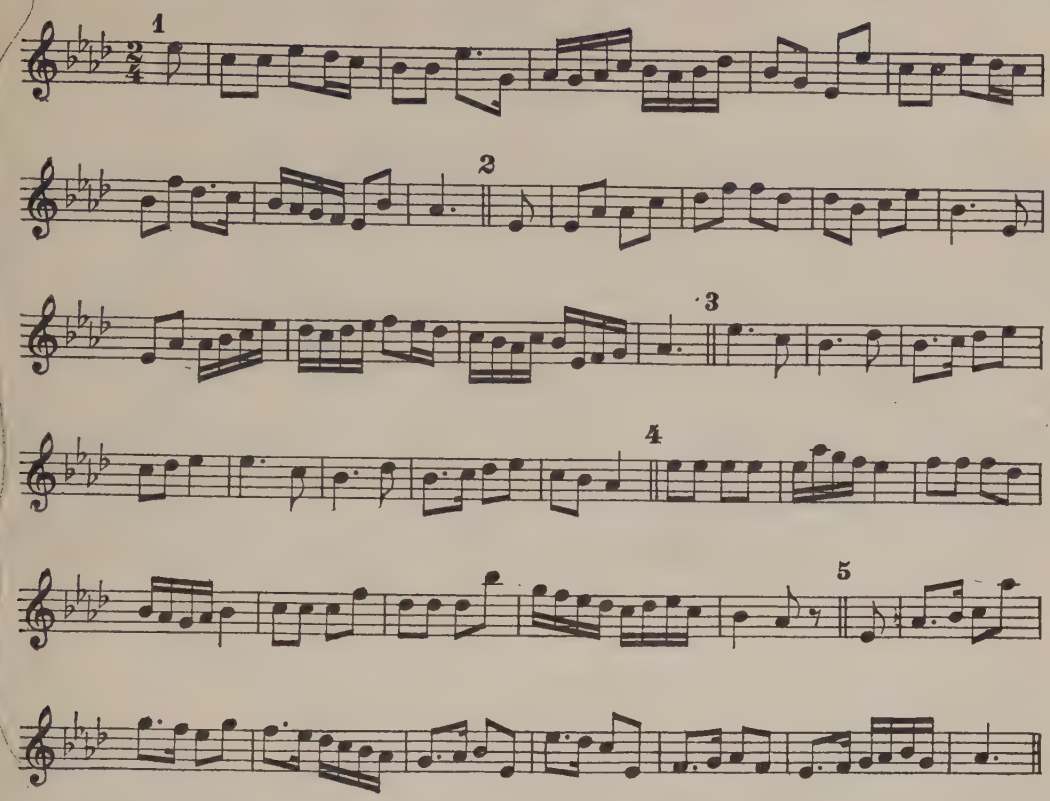
(5) Break up the I IV II_1 V I chords in each major and minor key according to the model given below.

Recite the letter-name and character of each chord and have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, employing first inversions whenever possible and using the style of piano accompaniment given in the model.





(7) Improvise chord phrases in each major and minor key in triple meter, employing the I_1, IV_1, V_1 and II_1 chords.

Work as outlined on page 52.

(8) Improvise melodies in period-form in each major and minor key in duple meter.

Work using the outline on page 30.

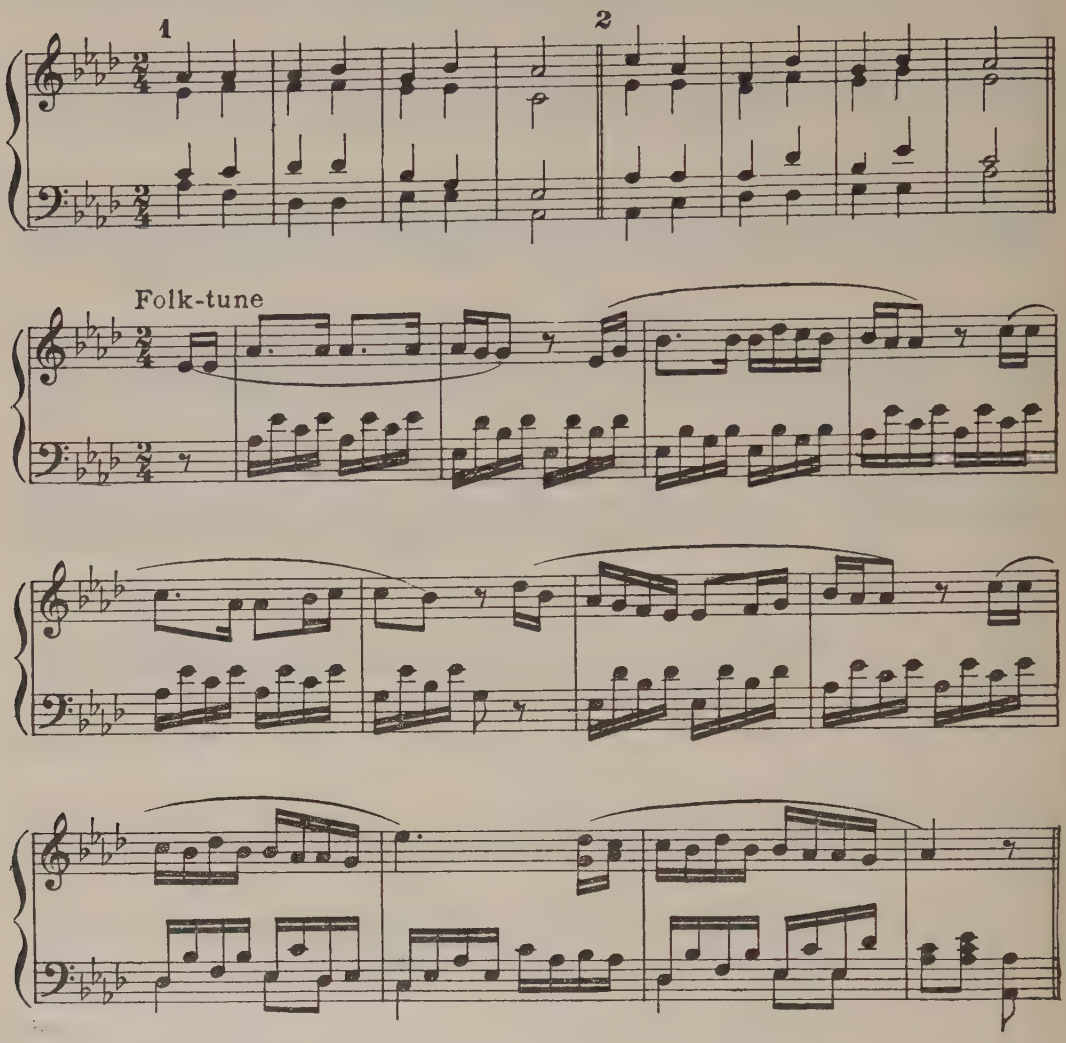
A phrase in music corresponds to a simple sentence in English. In English we often use a compound sentence, which is in reality two sentences, one qualifying the other, each expressing a thought. In music a Period corresponds to this form.

A *Period*, when regular, consists of two phrases, each usually four measures long. The first is the Antecedent Phrase, the second the Consequent Phrase. A Period begins as any phrase, but the antecedent phrase ends with some tone of the V chord, 5, 7 or 2, instead of 1 or 8. This gives the effect of being incomplete, and makes a *Semicadence*. The consequent phrase ends with 1 or 8, a Perfect Authentic Cadence.

A Period is in *Parallel Construction* when at least the first measure of the antecedent and that of the consequent phrase are alike.

(9) Transpose the melodies in Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

(10) Transpose the following sets of chords and piano piece to the keys of B♭ B C C♯ G G♭ F♯ F, according to instructions given on page 30.



Lesson X

THE VII CHORD

The VII chord, the triad on the leading-tone, is a diminished chord because of the diminished 5th from the root to the 5th of the chord. The root of this chord is seldom resolved harmonically, because of its distance from the key-center. All three tones resolve melodically.

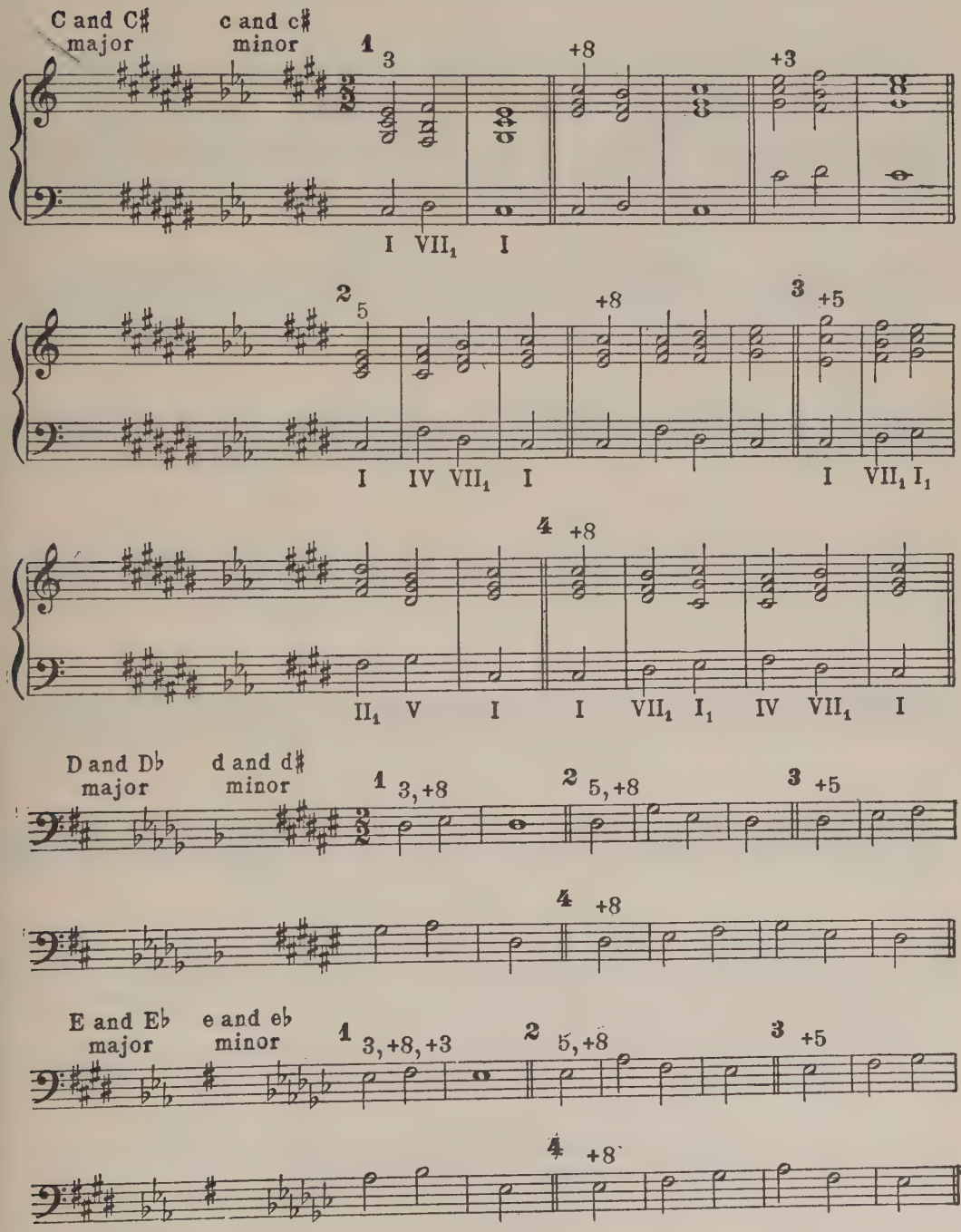
The VII chord is best used in the first inversion. It may be used in the second inversion and very rarely in the fundamental position. The 3rd or the 5th of the chord may be doubled; never the root. When the 5th of the chord is doubled, one 4th degree of the scale will resolve up.

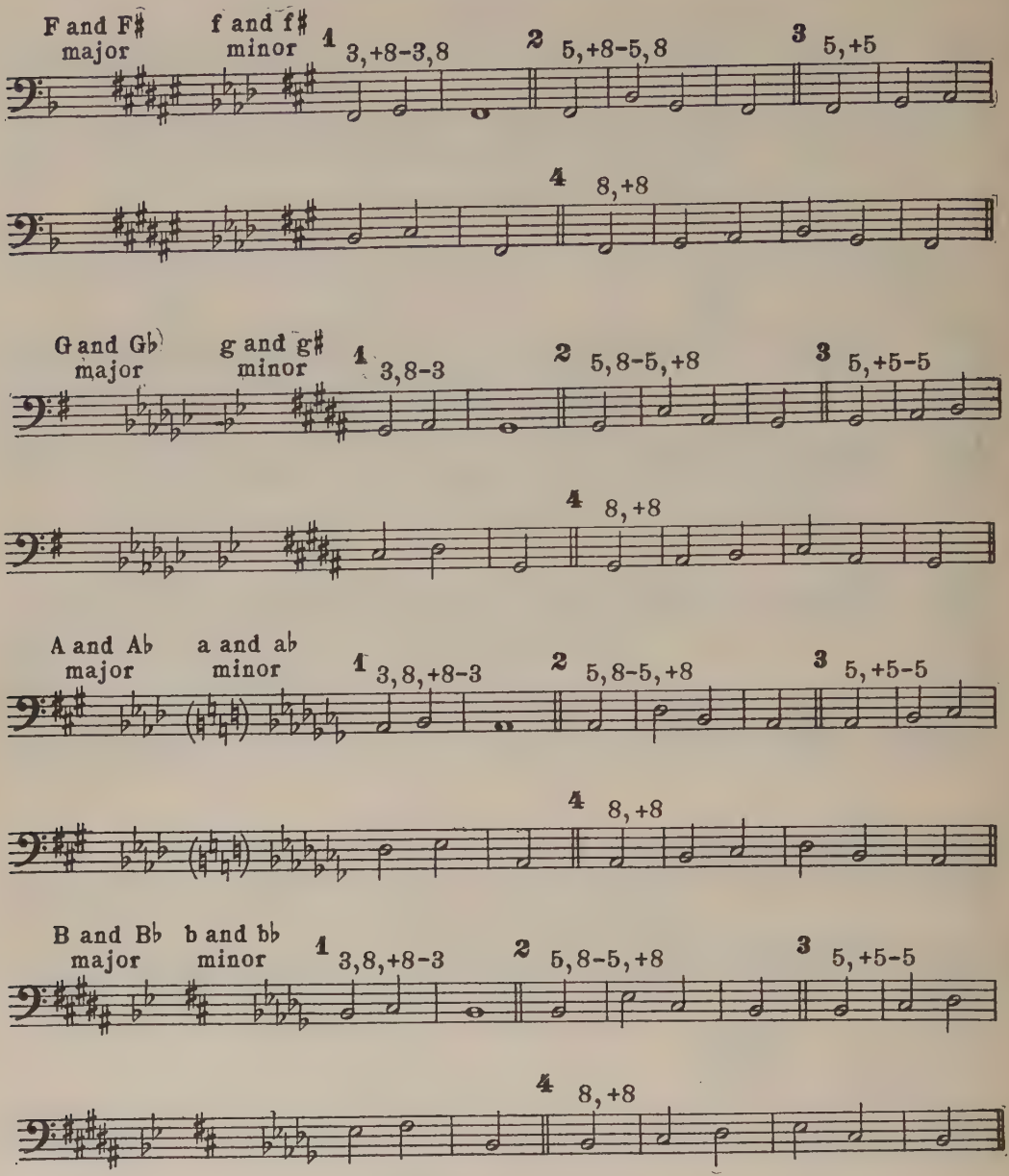
The tones of this chord resolve as the upper tones of the V^7 chord, therefore it is called by some theorists the ${}_0V^7$ (five-seven incomplete) chord. It is more practical at the keyboard to call it the VII chord.

Drill 33

(1) Play the following progressions in each major and minor key according to the exercises given below.

(a) Recite the name and quality of each chord before playing.
(b) Recite the scale-degree of the bass in the VII_1 chord.
(c) Count and play rhythmically.
(d) Study the character and effect of first inversions.


C and C♯ major
c and c♯ minor
1 3 +8 +3
I VII1 I
2 5 +8 3 +5
I IV VII1 I I VII1 I1
4 +8
II1 V I I VII1 I1 IV VII1 I
D and D♭ major
d and d♯ minor
1 3, +8 2 5, +8 3 +5
4 +8
E and E♭ major
e and e♭ minor
1 3, +8, +3 2 5, +8 3 +5
4 +8



(2) Play the following chord successions in each major key, giving four slow pulses for each chord: (a) I V I_1 IV II VII_1 I; (b) I VII_1 I_1 IV VII_1 I V I VI IV II_1 V I; (c) I VI IV II VII_1 I_1 IV VII_1 I.

(3) Harmonize the following melodies.

The normal resolution of the active scale-degrees is 7–8, 6–5, 4–3. The following exceptional resolutions are harmonized as indicated:

7	6	6	7	4	5
III	IV	IV	VII_1	IV	I
V	VI	II	VII_1	II	V
V	II	II	V		
		VI	V		

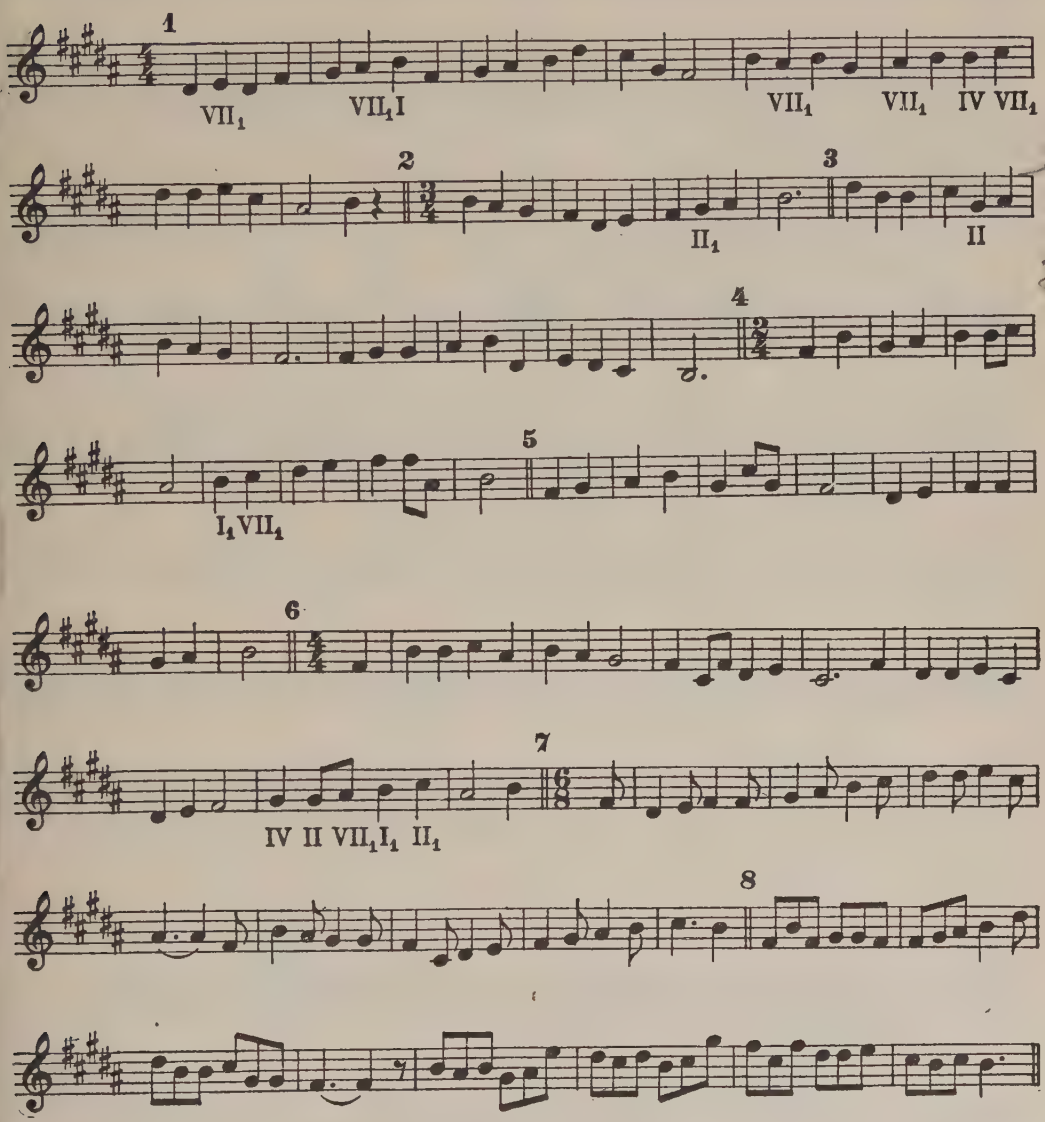
The VII_1 chord is used to harmonize the 7th, 2nd and 4th degrees of the scale.

(a) Play the melody, reciting the number-names and scale-degrees and noting all exceptional resolutions.

(b) Play the melody; recite the number-names of the chords that will be used for harmonizing.

(c) Play the melody; recite the letter-names and qualities of the chords.

(d) Harmonize the melody, employing first inversions whenever possible.

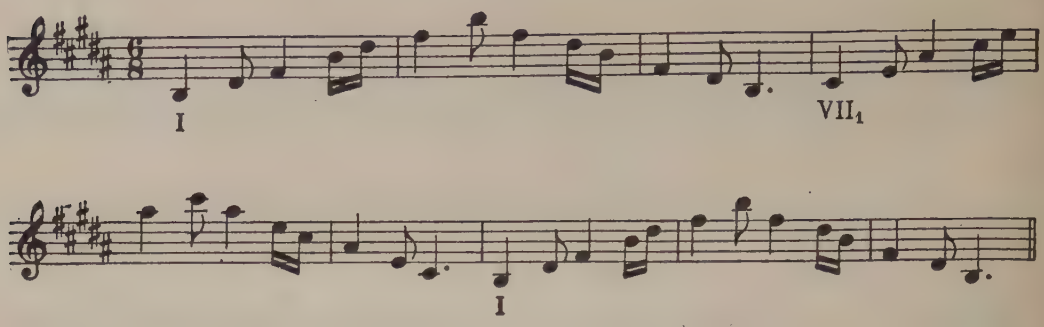


(4) Play the I VII_1 I chords in each major and minor key according to the following exercise:

(a) Recite the letter-name and quality of each chord.

(b) Play the arpeggio in slow tempo, keeping strict time, first with the right, then with the left hand one octave lower, then with both hands.

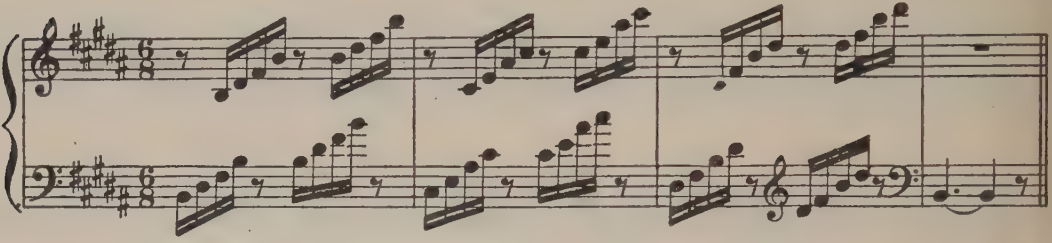
(c) Repeat without reference to the written exercise.



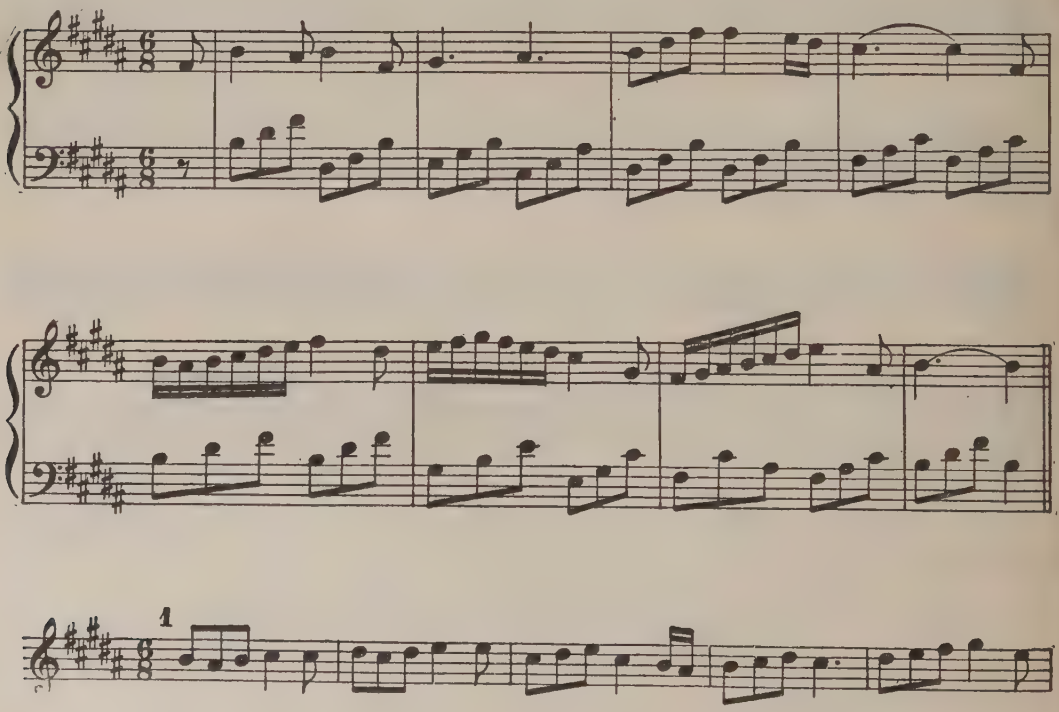
(5) Break up the I VII_1 I chords in each major and minor key according to the model given below.

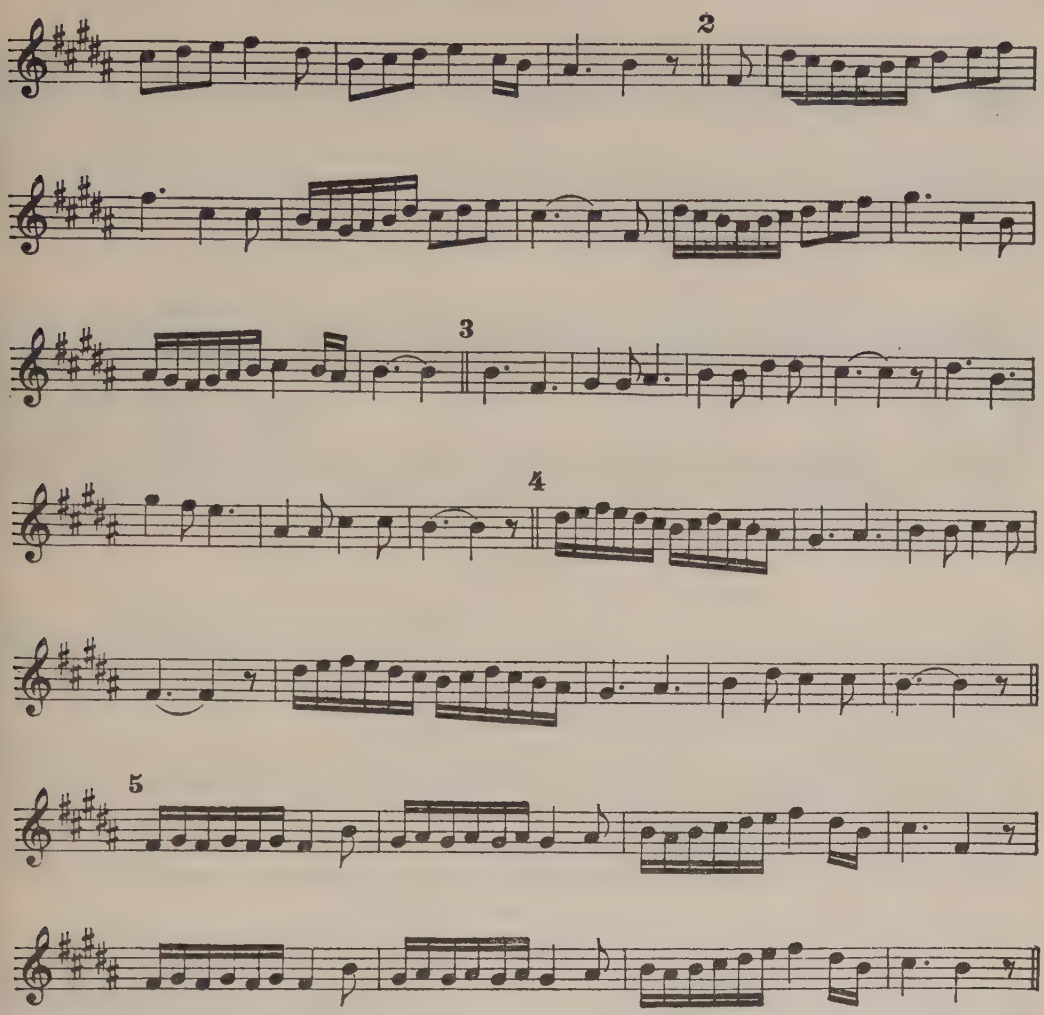
Recite the letter-name and character of each chord and have thoroughly in mind what is to be done before starting to play.

Beethoven



(6) Harmonize the following melodies, employing first inversions and the VII_1 chord whenever possible. Use the style of piano accompaniment given in the model.





(7) Improvise chord phrases in each major and minor key in triple meter, employing all triads and first inversions.

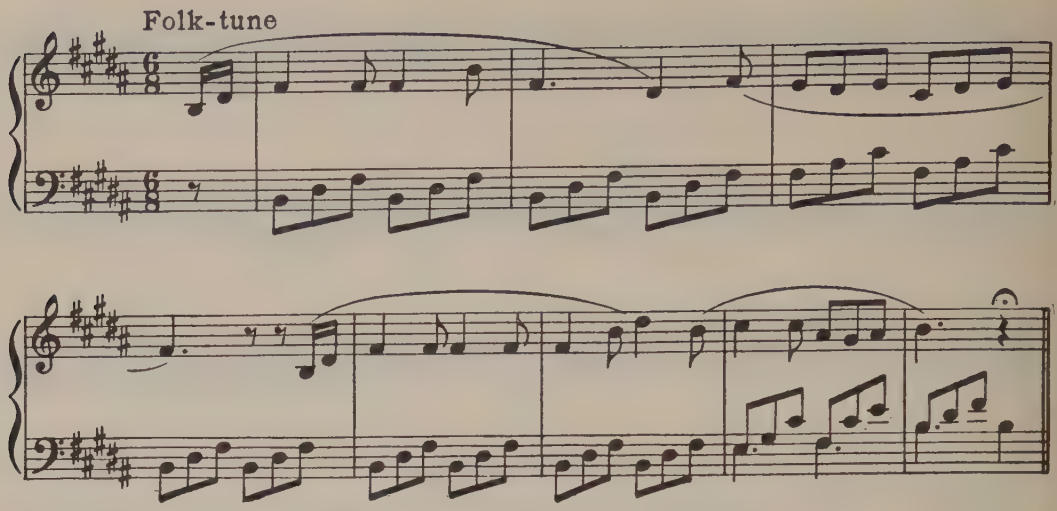
Work as outlined on page 52.

(8) Improvise melodies, parallel periods in form, in each major and minor key and in duple meter.

Work using the outline on page 71.

(9) Transpose the melodies in Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

(10) Transpose the following sets of chords and piano piece to the keys of C C♯ D♭ D A A♭ G G♭, according to the instructions given on page 30.



LESSON XI

REPETITION AND SEQUENCE

An harmonic figure or motive is a succession of chords forming a pattern or design which may be repeated on the same pitches or upon different pitches, the interval relationship of the tones remaining unchanged.

When the figure is repeated on the same pitches it is used in *repetition;* when it is repeated on different pitches it is used in *sequence.* Sequences are generally a second or a third higher or lower.

Sequences permit the breaking of both the melodic and harmonic laws, as the listener hears the figure and its reproduction and not the chords and scale-degrees. The figure must be correct melodically and harmonically.

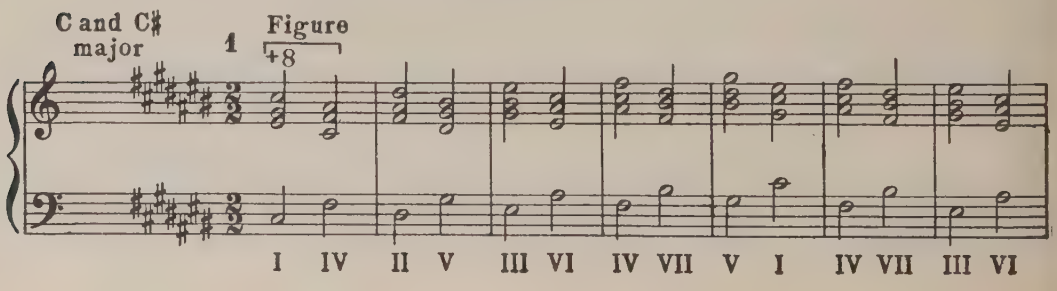
Exercise 1 is a sequence formed from chords in fundamental position. Exercises 2, 3 and 4 are sequences formed from first inversions. In consecutive first inversions, the roots of the chords will be in the soprano and will progress in parallel 6ths with the bass.

Drill 34

(1) Play the following sequential progressions in each major key according to the exercises given below.

In playing sequences, observe the correct fingering and hand position in the figure and use it in each sequence. It will be found that the hands will play correct pitches without analysis of the chords.

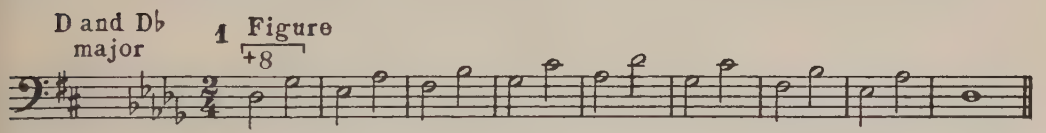
(a) Recite the name and quality of each chord before playing.
(b) Count and play rhythmically.
(c) Play the progressions from memory.

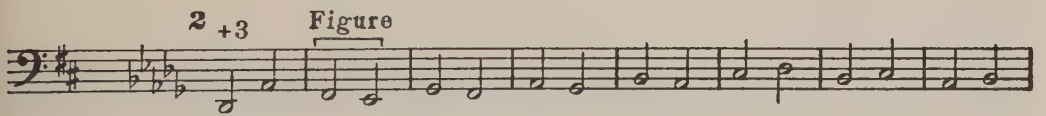


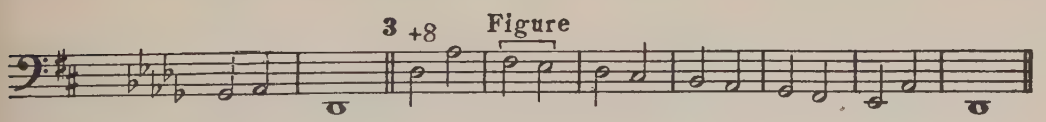
2 3
Figure
Figure
II V I I V I1 VII1 II1 I1 III1 II1 IV1 III1 V1 I

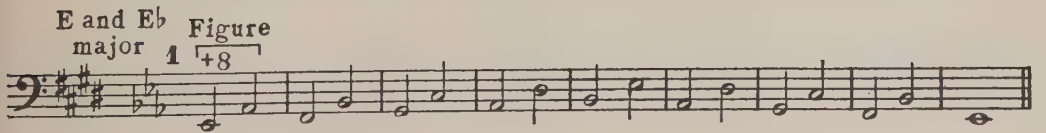
3 +8
Figure
IV1 VII III1 VI II1 V I I V I1 VII1 VI1 V1 IV1 III1

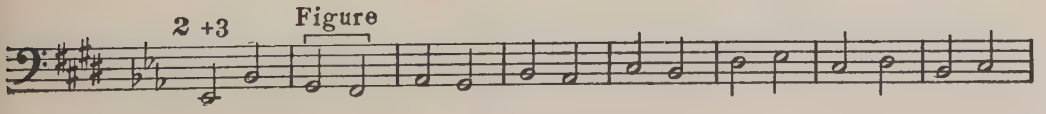
4 8
II1 I1 II V I I VII1 I1 II1 III1 IV1 V1 I

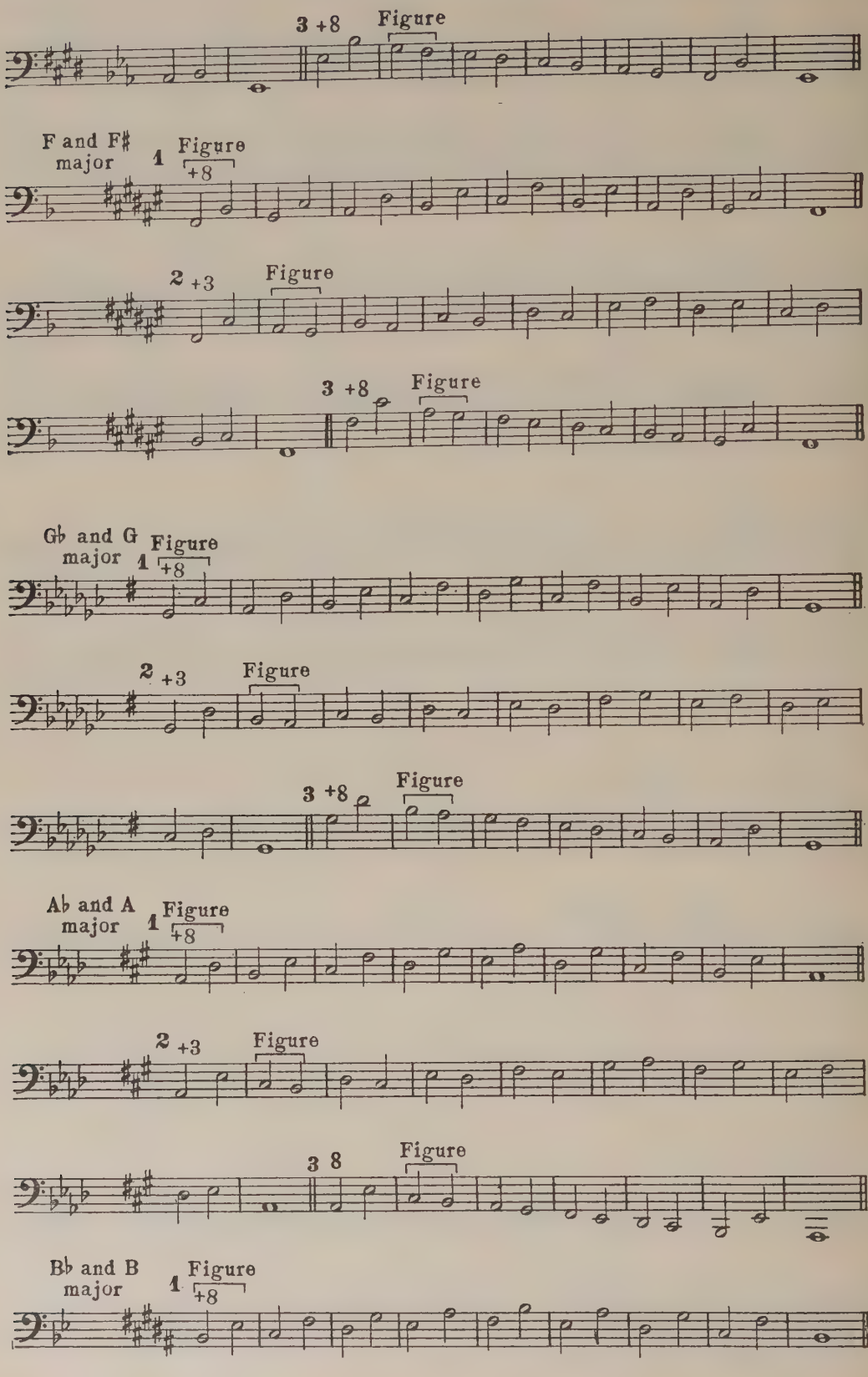

D and Db major
1 Figure
+8

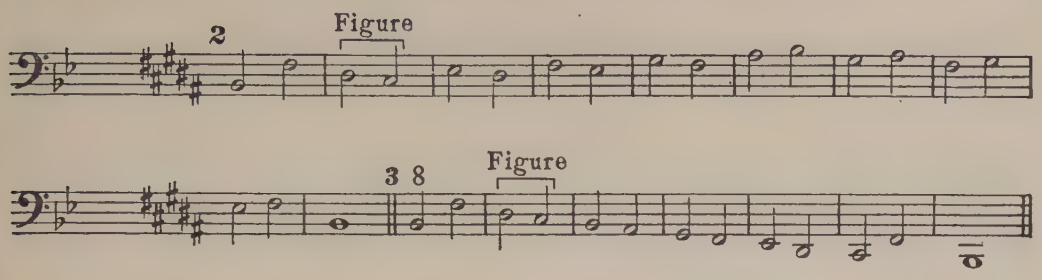

2 +3
Figure


3 +8
Figure


E and Eb major
1 Figure
+8


2 +3
Figure


3 +8
Figure
F and F♯ major
1
Figure
+8
2 +3
Figure
3 +8
Figure
G♭ and G major
1
Figure
+8
2 +3
Figure
3 +8
Figure
A♭ and A major
1
Figure
+8
2 +3
Figure
3 8
Figure
B♭ and B major
1
Figure
+8



(2) Play the following chord successions in each major key, giving four slow pulses to each chord.

(a) I IV VII_1 I_1 II_1 III_1 IV_1 V_1 I VI II_1 V I.

(b) I VI II_1 V I_1 IV VII_1 III VI_1 II V_1 I II_1 V I.

(c) I III IV II VII_1 I_1 VI_1 VII_1 V_1 VI_1 IV_1 V_1 I.

(3) Harmonize the following melodies.

The sequence of a figure or motive will excuse any exceptional melodic progression. The melodic progression of the motive must be correct.

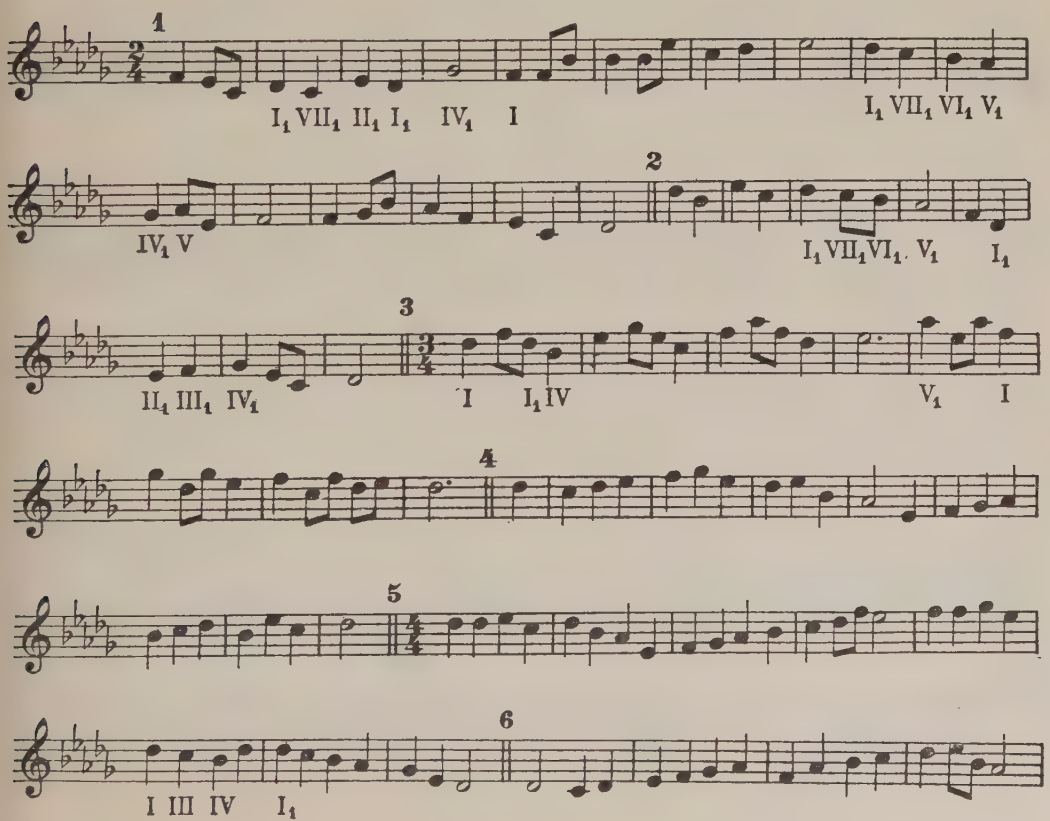
A scale progression may be harmonized with a series of first inversions, providing the first two chords give correct harmonic progression.

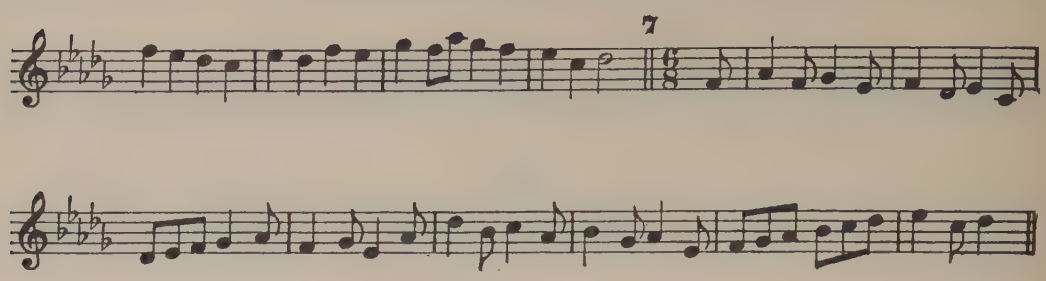
(a) Play the melody, reciting the number-names of the scale-degrees.

(b) Play the melody; recite the number-names of the chords that will be used for harmonizing.

(c) Play the melody; recite the letter-names and quality of the chords.

(d) Harmonize the melody, employing sequential progression whenever possible.



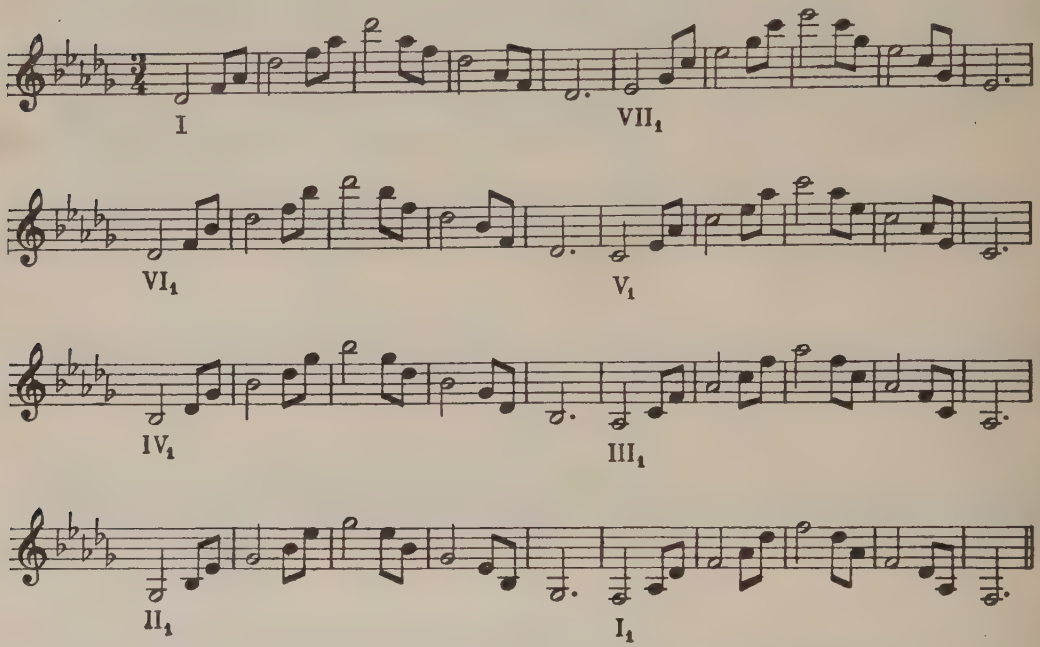


(4) Play the following sequential progression in each major key.

(a) Recite the letter-name and quality of each chord.

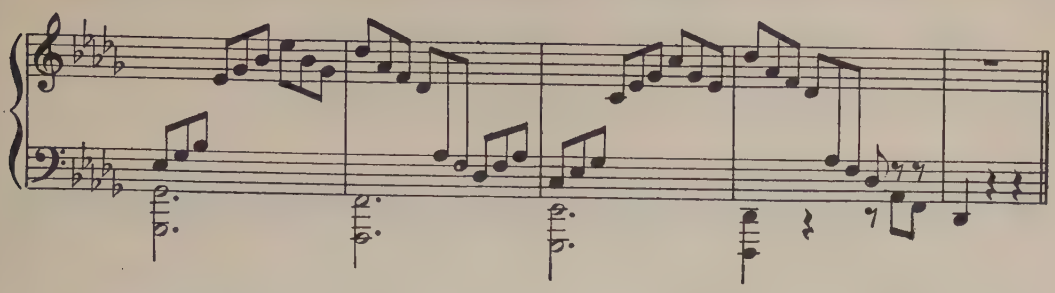
(b) Play the arpeggio in slow tempo, keeping strict time, first with the right, then with the left hand one octave lower, then with both hands.

(c) Repeat without reference to the written exercise.

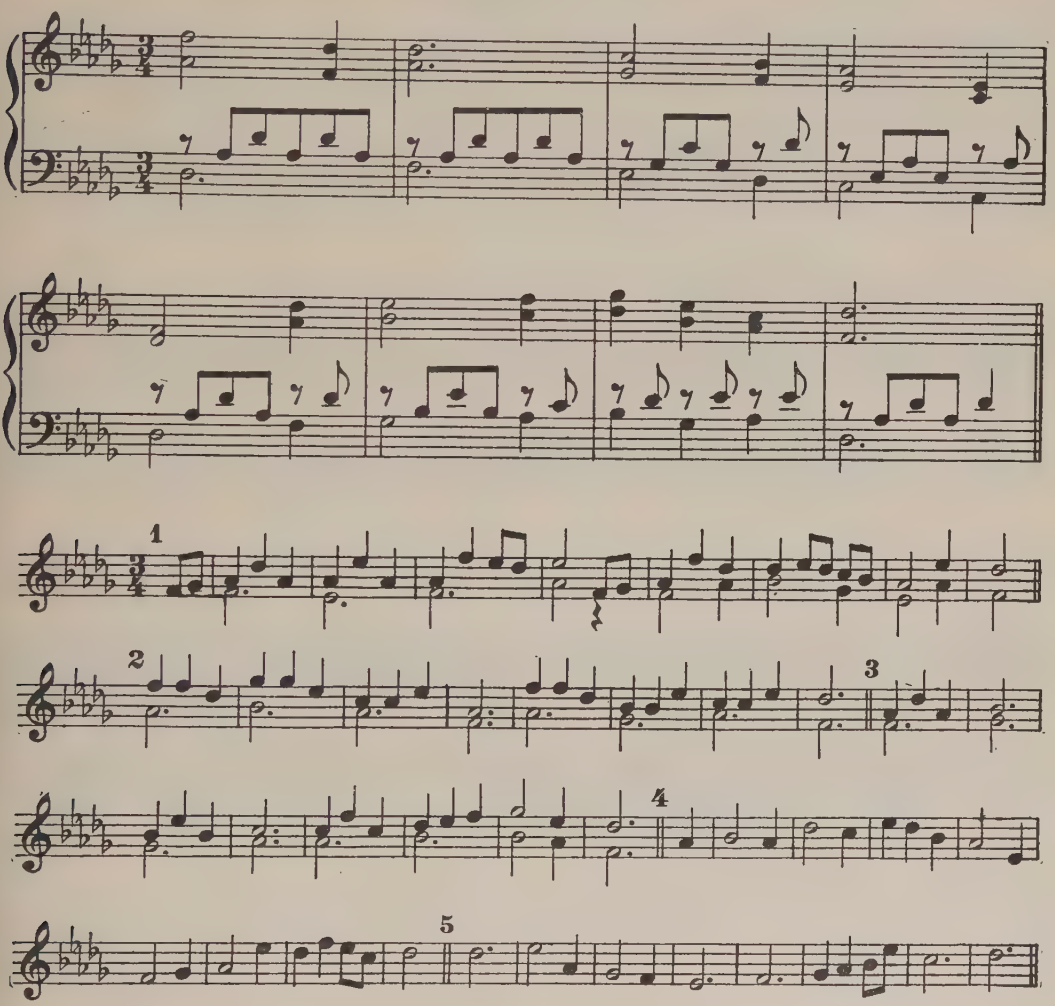


(5) Break up the following sequential progression of chords in each major key according to the model given below.

Recite the letter-name and character of each chord and have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, employing sequences. Use the style of piano accompaniment given in the model.

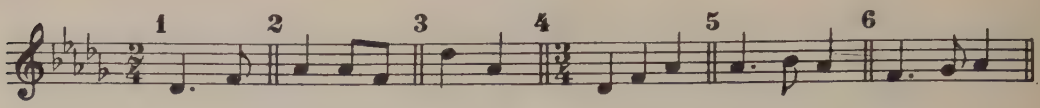


(7) Improvise parallel periods of chords in each major and minor key, in duple meter, employing sequences.

(a) Work, using the following outline:

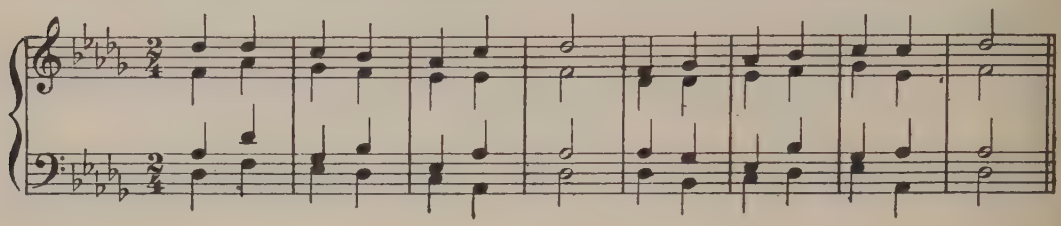
(b) Think out the entire first phrase before playing.

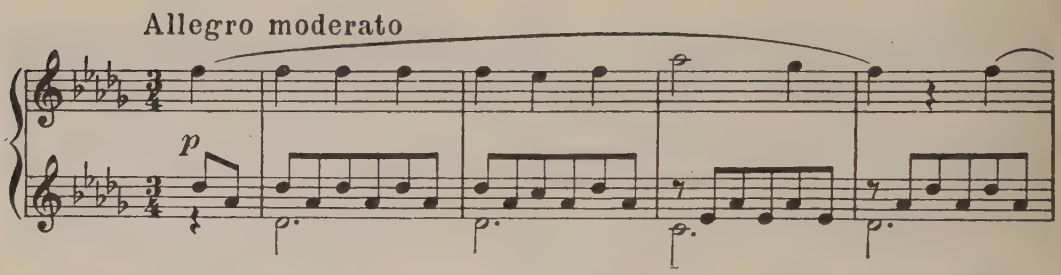
(8) Improvise melodies, parallel periods in form, in each major and minor key, using the following motives in repetition and sequence.



(9) Transpose the melodies in Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

(10) Transpose the following set of chords and piano piece to the keys of E♭ E F F♯ C B and B♭ according to the instructions given on page 30.





CHAPTER VI

THE SECOND INVERSION OF CHORDS

A chord is in the second inversion when the 5th of the chord is in the bass.

The 5th (the bass) of all chords is doubled in the second inversion.

Second inversions are used in chord repetition, as appoggiatura chords (in place of the triad on the same bass tone) and as passing-chords.

The I_2 and IV_2 are the second inversions most used. The second inversions of all triads are possible and are used in sequential progressions.

Lesson XII

THE I_2 CHORD

In Exercises 1 to 5 the I_2 is used on the accented pulse as an appoggiatura of the V chord (in place of the V chord); in Exercise 6 the I_2 is used on the unaccented pulse as an appoggiatura of the V chord, i.e., as an embellishment of the V chord.

Drill 35

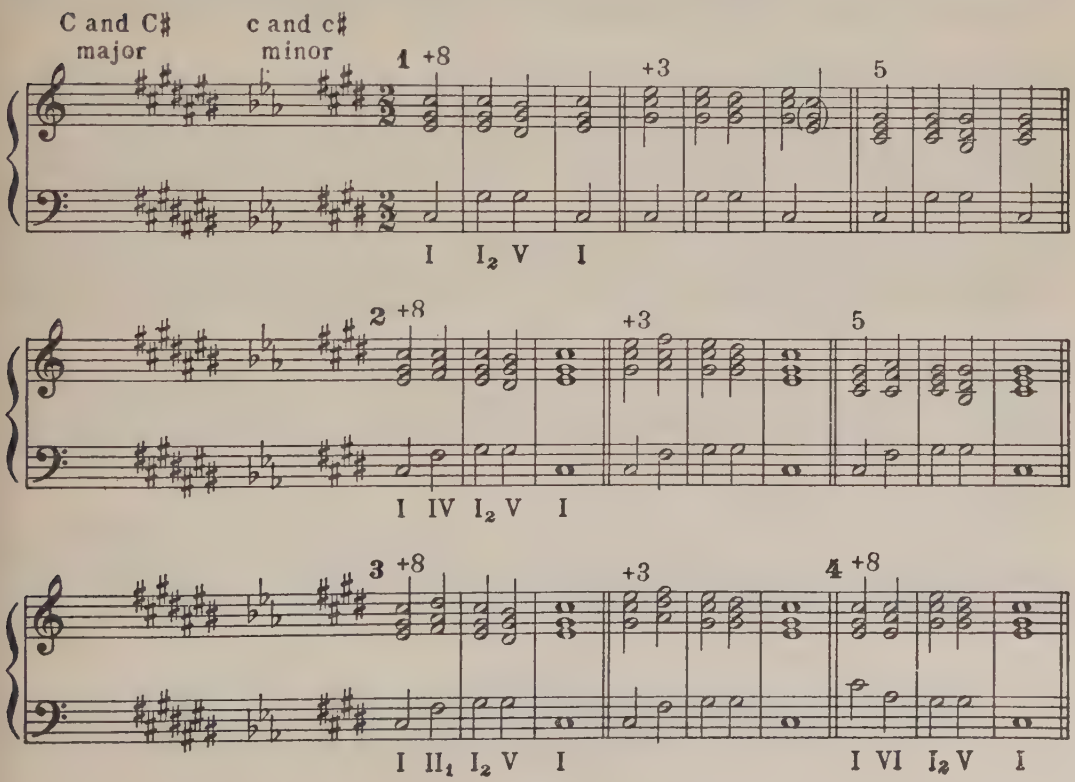
(1) Recite the letter-name of the bass of the second inversion of all triads.

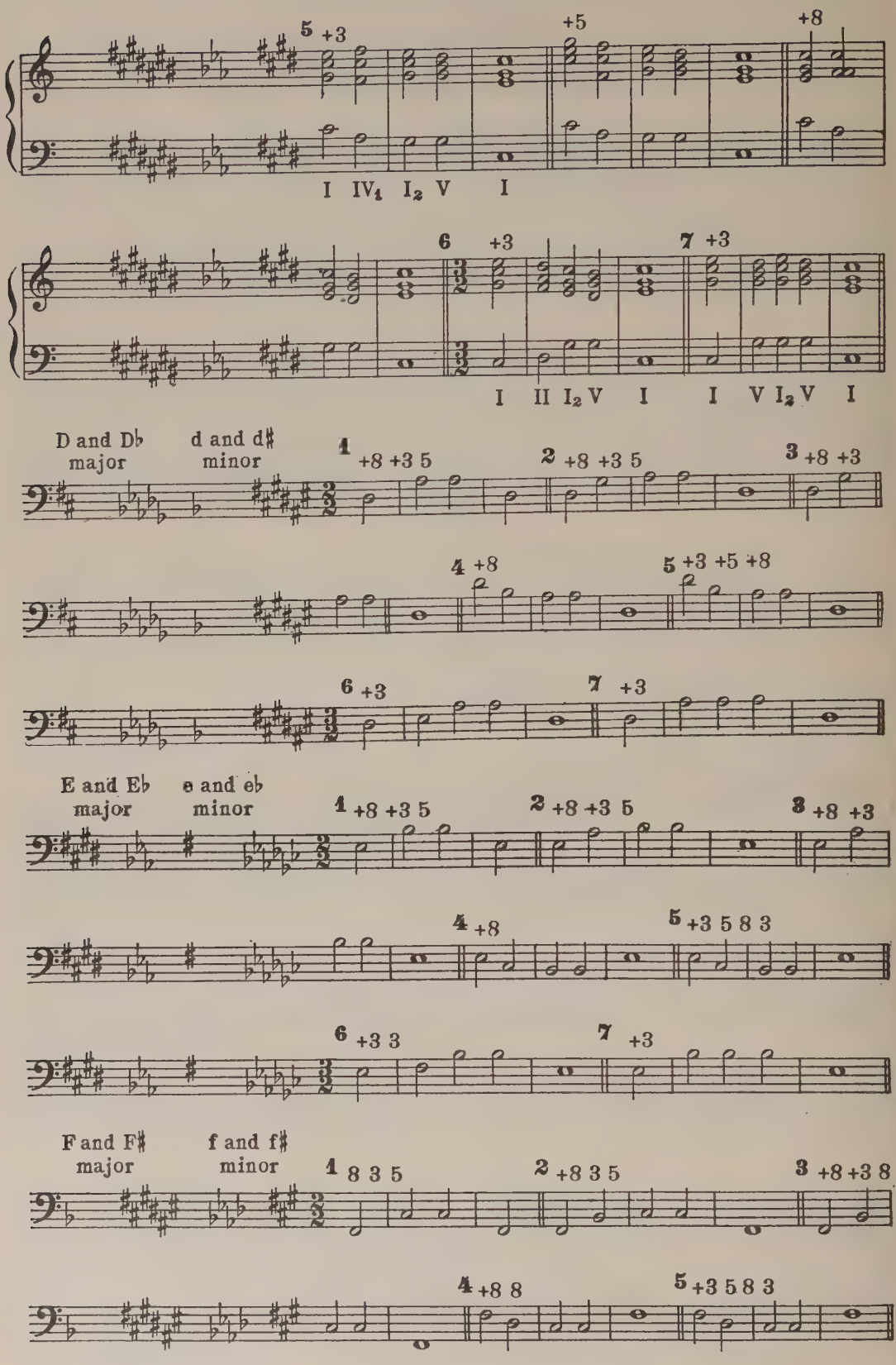
(2) Play the following progressions in each major and minor key according to the exercises given below:

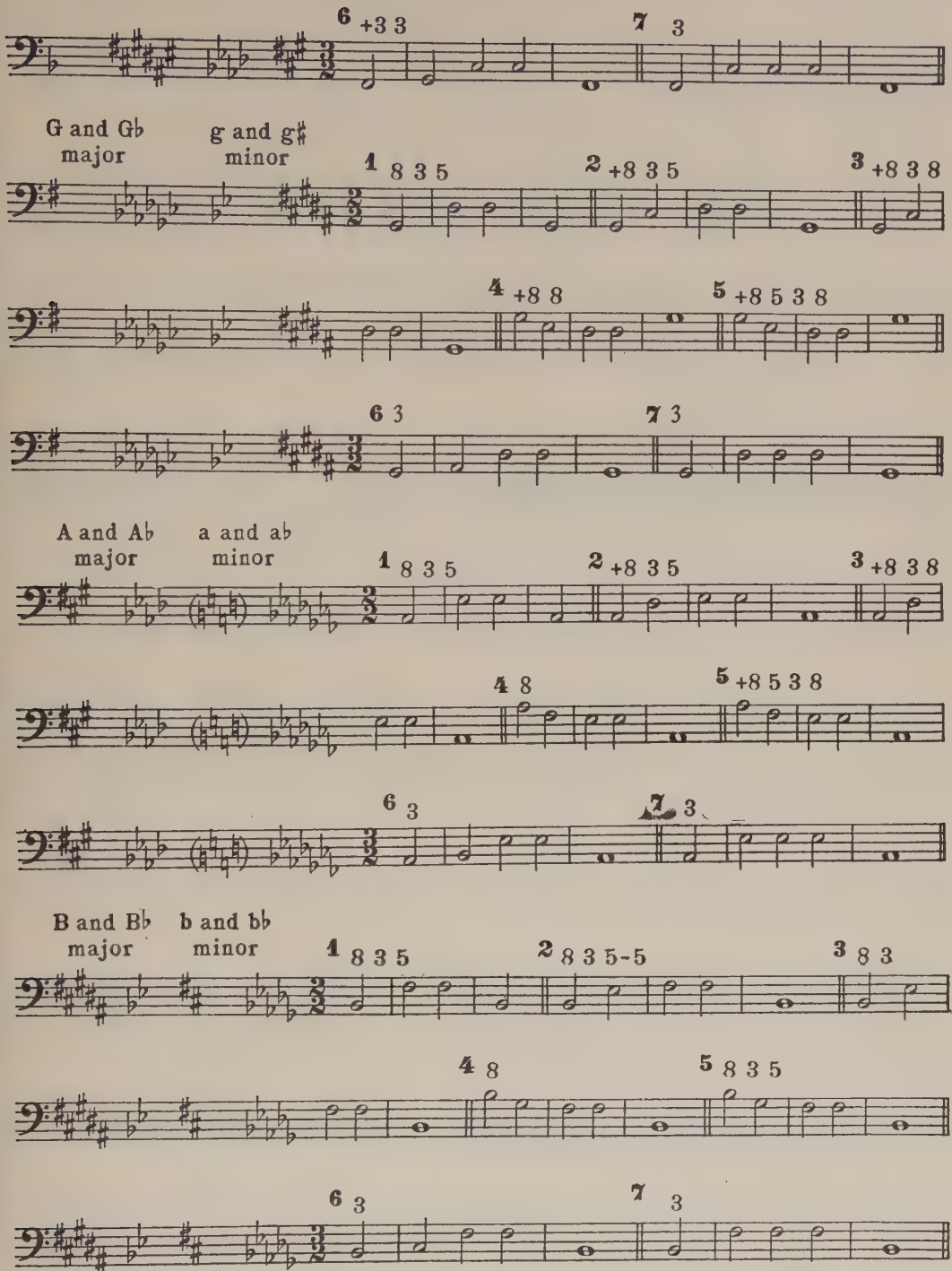
(a) Recite the name and quality of each chord before playing.

(b) Study the character and effect of the progression.

(c) Play the progressions from memory.




5 +3
+5
+8
I IV1 I2 V I
6 +3
7 +3
I II I2 V I I V I2 V I
D and Db major
d and d♯ minor
1 +8 +3 5
2 +8 +3 5
3 +8 +3
4 +8
5 +3 +5 +8
6 +3
7 +3
E and Eb major
e and eb minor
1 +8 +3 5
2 +8 +3 5
3 +8 +3
4 +8
5 +3 5 8 3
6 +3 3
7 +3
F and F♯ major
f and f♯ minor
1 8 3 5
2 +8 3 5
3 +8 +3 8
4 +8 8
5 +3 5 8 3



(3) Play the following chord successions in each major and minor key, giving four slow pulses to each chord.

(a) I VI IV II I_2 V I.

(b) I IV II_1 V I V_1 I VI II_1 I_2 V I.

(c) I I_2 V VI IV II_1 V I_2 V I.

(4) Harmonize the following melodies.

The I_2 is used to harmonize the 1st and 3rd degrees of the scale repeated over the bar; the 3rd degree on the accented pulse preceded by the 2nd, 4th or 5th degree; the 1st degree on the accented pulse preceded by the 2nd, 6th or 3rd degree.

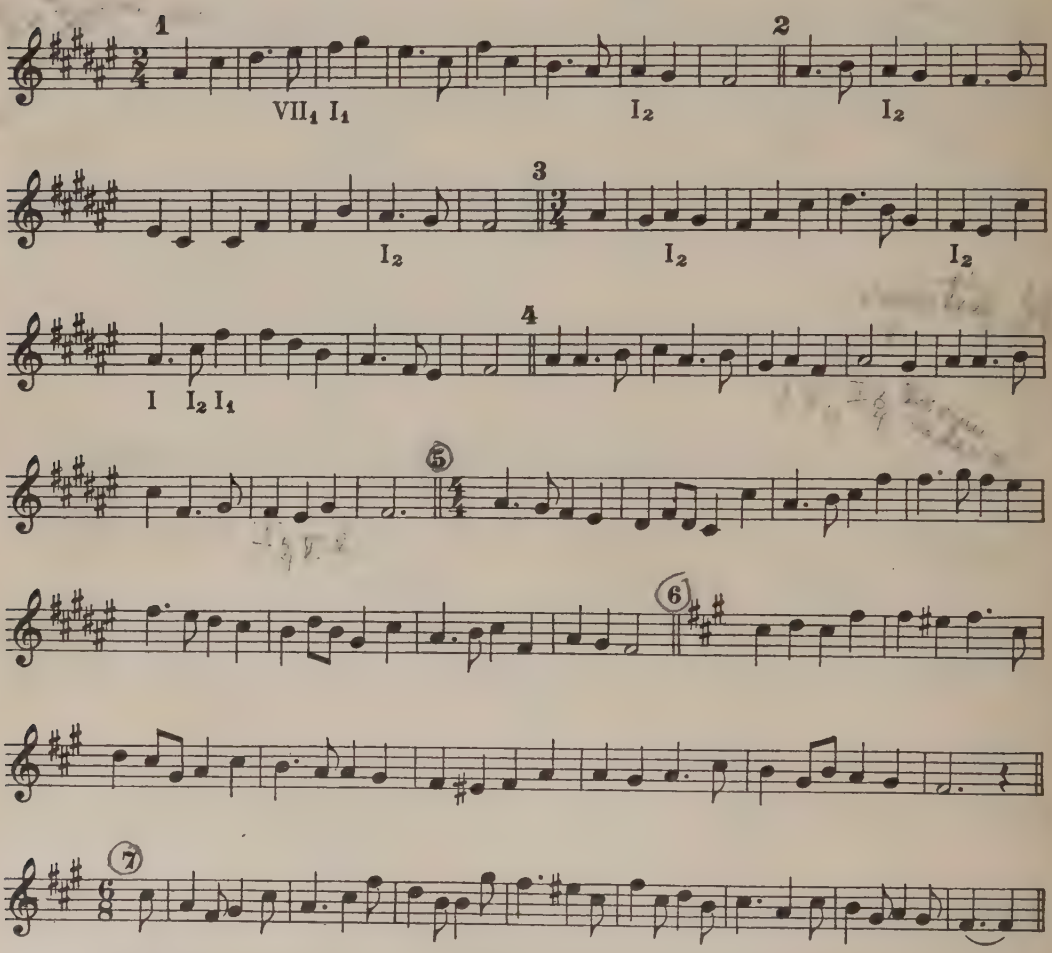
The following melodic progressions may be harmonized with the I_2.

3	3	1	1	1	3	2	1	2	3	6	1	4	3	5	3
I	I_2	I	I_2	VI	I_2	II	I_2	II_1	I_2	VI	I_2	IV	I_2	I	I_2
VI	I_2	IV	I_2	I	I_2	II_1	I_2					II_1	I_2		

(a) Play the melody and recite the number-names of the chords that will be used for harmonizing.

(b) Play the melody; recite the letter-names and quality of the chords.

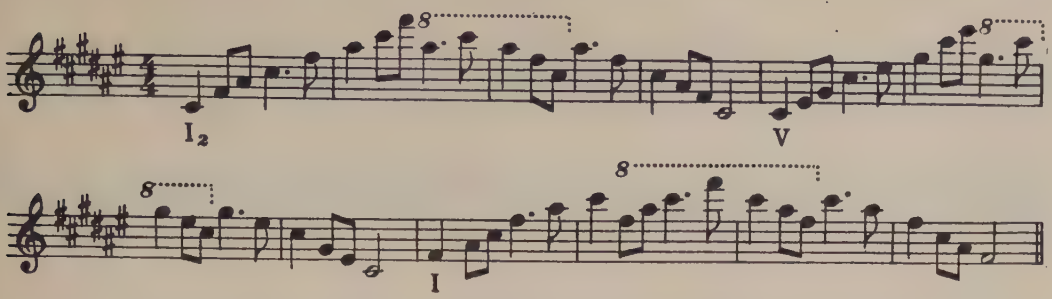
(c) Harmonize the melody, employing the I_2 whenever possible. Keep strict time.



(5) Play the I_2 V I chords in each major and minor key according to the following exercise:

(a) Recite the letter-name and quality of each chord.

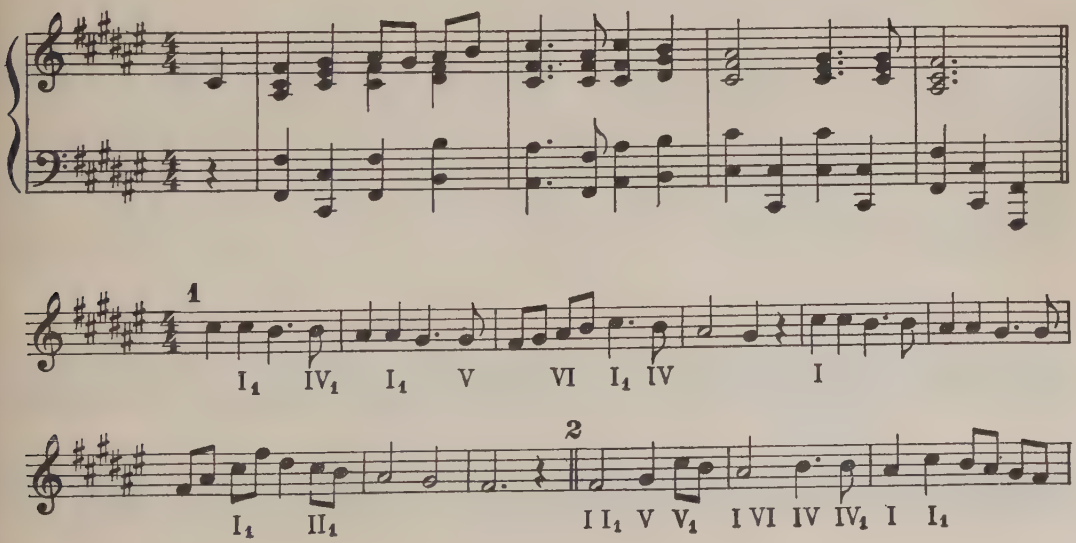
(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands.

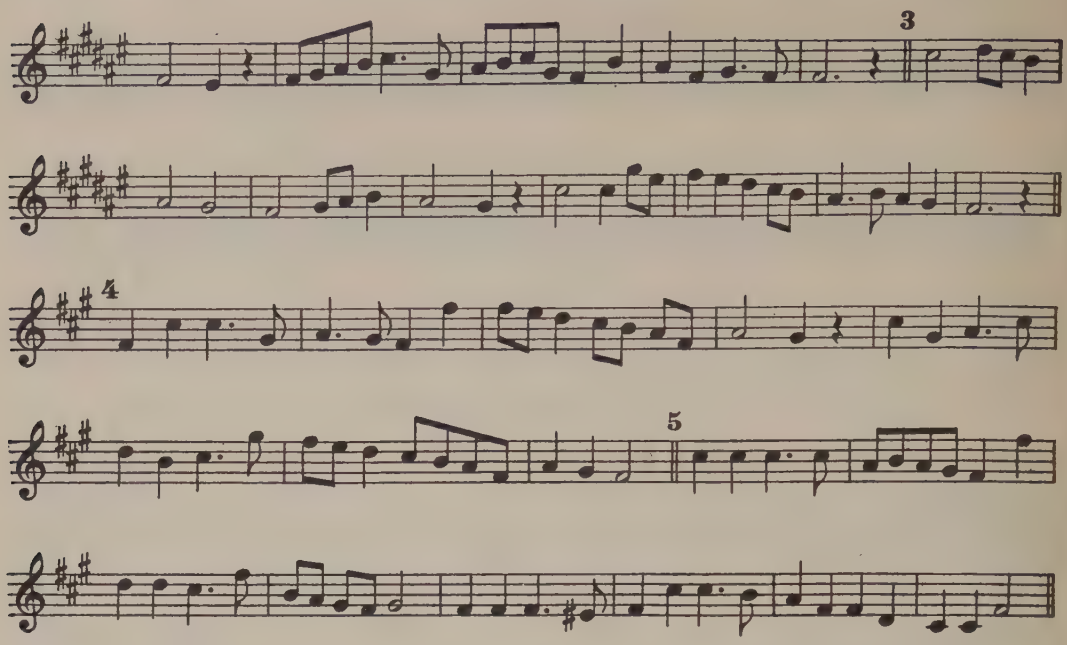


(6) Break up the I II, I_2 V I chords in each major and minor key according to the model given below.

Have thoroughly in mind what is to be done before starting to play.

(7) Harmonize the following melodies, employing all triads, first inversions and the I_2 chord. Use the style of piano accompaniment given in the model.

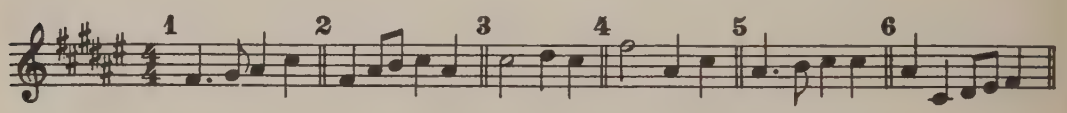




(8) Improvise parallel periods of chords in each major and minor key, in duple meter, employing all triads, first inversions and the I_2 chord.

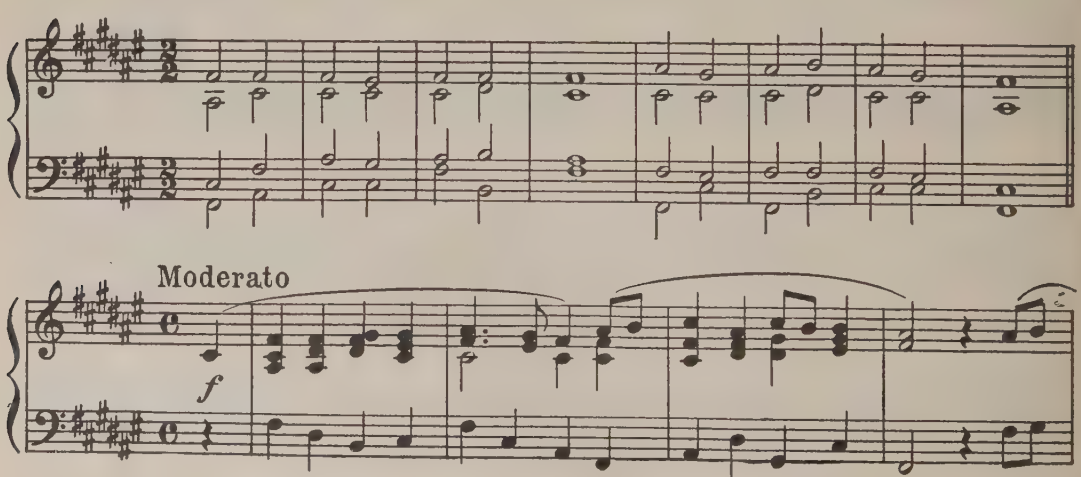
Work as outlined on page 83.

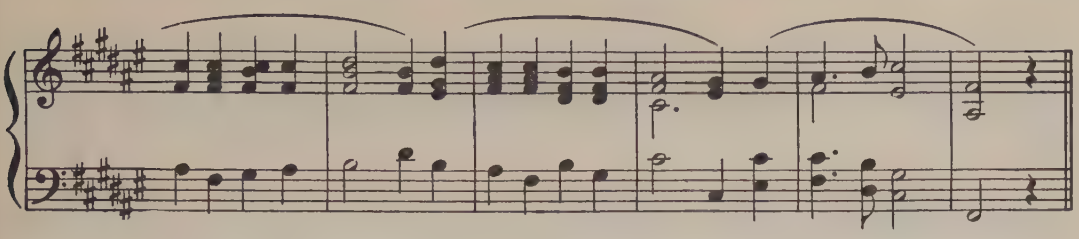
(9) Improvise melodies, parallel periods in form, in each major and minor key, using the following motives in repetition and sequence:



(10) Transpose the melodies in Sections 4 and 7 to the keys a major and minor 2nd and 3rd above and below.

(11) Transpose the following set of chords and the piano piece to the keys of G♭ G A♭ A E E♭ D D♭.





Lesson XIII

THE IV_2 CHORD

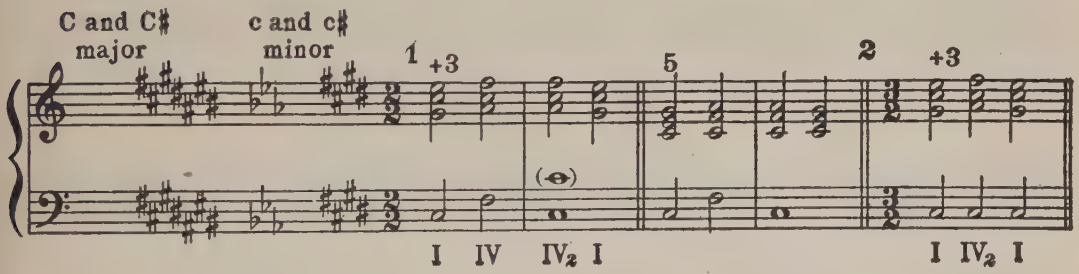
In Exercise 1 the IV_2 chord is used on the accented pulse and in Exercise 2 on the unaccented pulse as an appoggiatura of the I chord. In Exercises 3 and 4 second inversions are used in sequence.

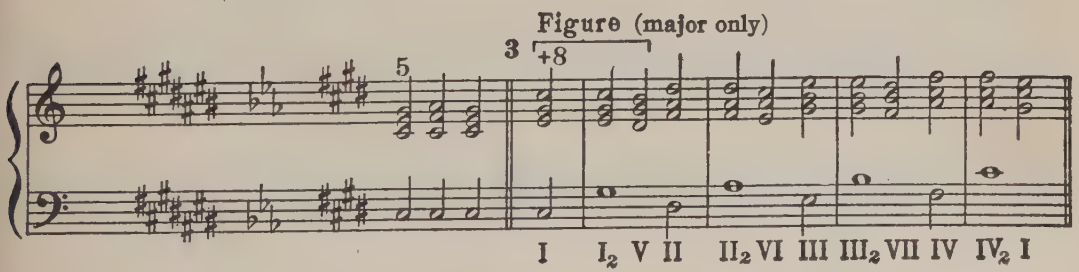
Drill 36

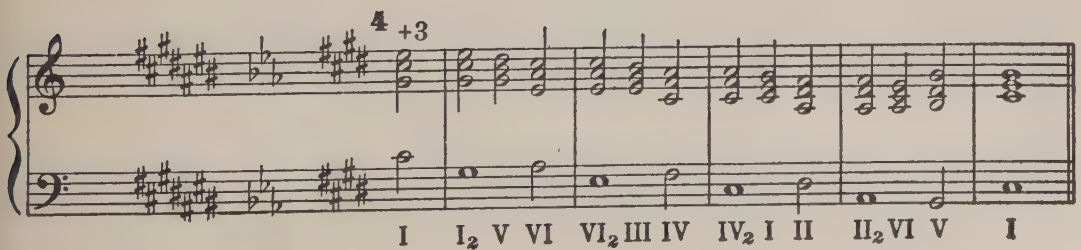
(1) Play the following progressions in each major and minor key according to exercises given below.

(a) Recite the name and quality of each chord before playing.

(b) In playing the sequences, concentrate upon the fingering.







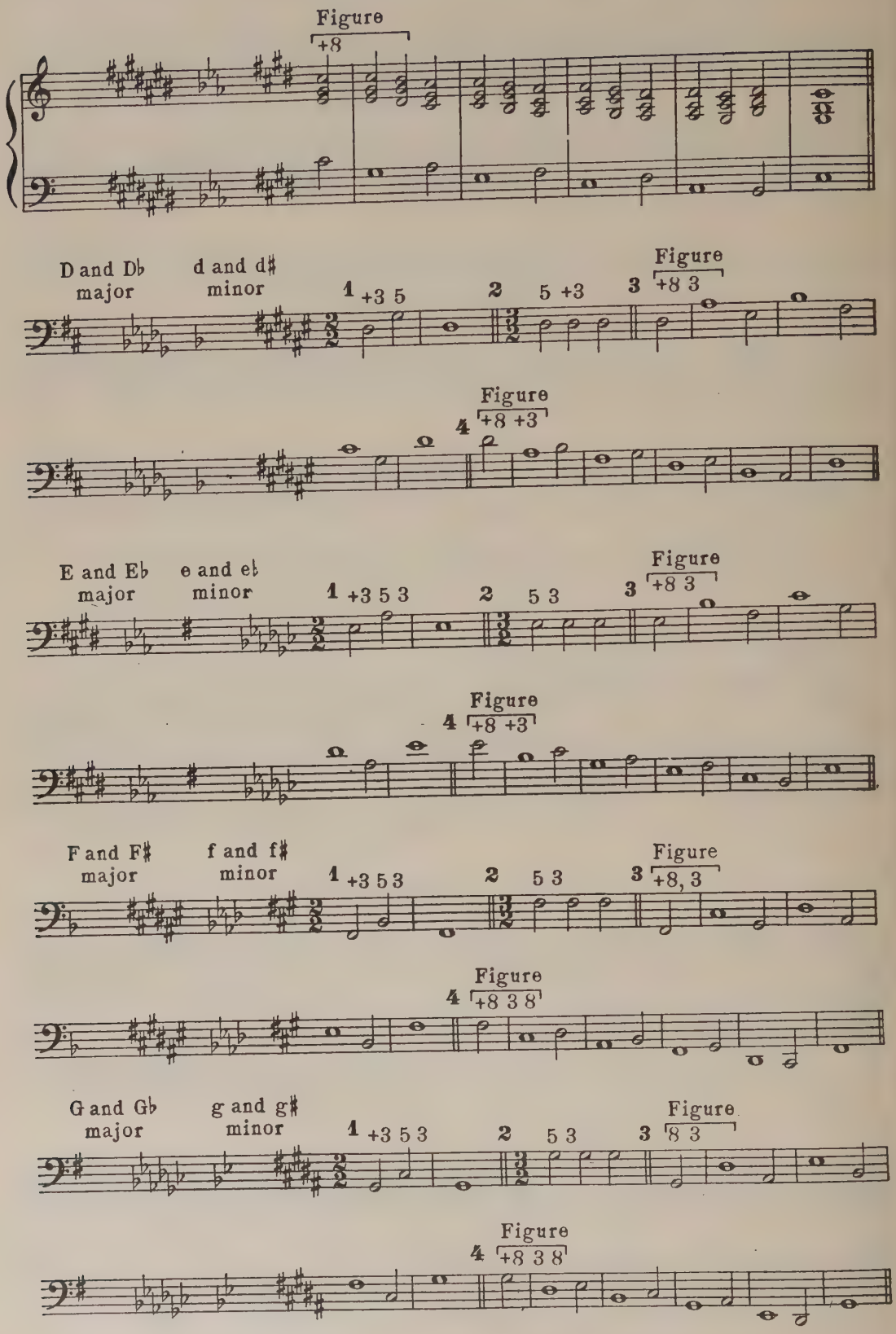
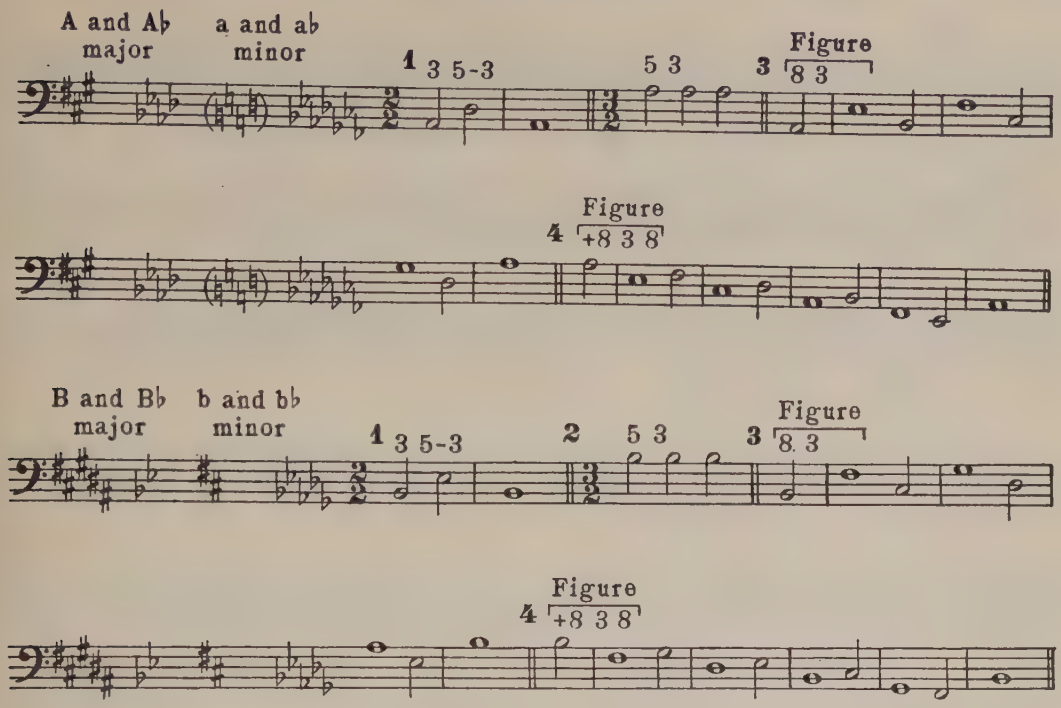


Figure
+8
D and D♭ major
d and d♯ minor
1 +3 5
2 5 +3
3
Figure
+8 3
Figure
4
+8 +3
E and E♭ major
e and e♭ minor
1 +3 5 3
2 5 3
3
Figure
+8 3
Figure
4
+8 +3
F and F♯ major
f and f♯ minor
1 +3 5 3
2 5 3
3
Figure
+8, 3
Figure
4
+8 3 8
G and G♭ major
g and g♯ minor
1 +3 5 3
2 5 3
3
Figure
8 3
Figure
4
+8 3 8



(2) Play the following chord successions in each major and minor key, giving four slow pulses for each chord.

(a) I IV_2 I I_2 V VI IV II_1 I_2 V I.

(b) I VI II_1 I_2 V I IV IV_2 I II_1 II VII_1 I I_2 V I.

(c) I I_1 I_2 V I IV IV_2 I II_1 V I VI I_2 V I.

(3) Harmonize the following melodies.

The IV_2 chord is used to harmonize the 4th and 6th degrees of the scale repeated over the bar; also the 1st, 4th and 6th degrees on an unaccented pulse preceded and followed by the 1st, 3rd and 5th degrees, respectively.

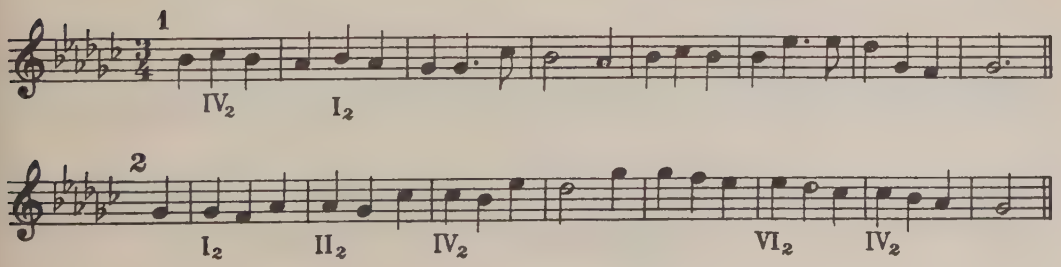
The following melodic progressions may be harmonized with the IV_2 chord.

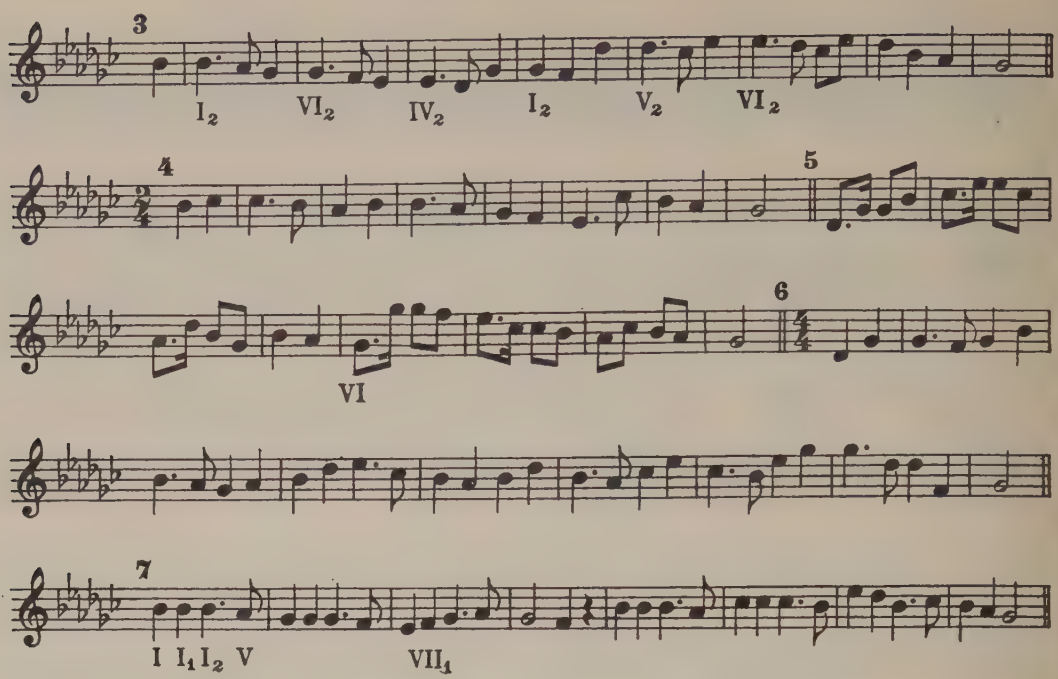
1	1		4	4		6	6		3	4	3		5	6	5		1	1	1
IV	IV_2		IV	IV_2		IV	IV_2		I	IV_2	I		I	IV_2	I		I	IV_2	I

(a) Play the melody and recite the number-names of the chords that will be used for harmonizing.

(b) Play the melody and recite the letter-names and the quality of the chords.

(c) Harmonize the melody, employing first and second inversions whenever possible.





(4) Play the I IV_2 I chords in each major and minor key according to the following exercise.

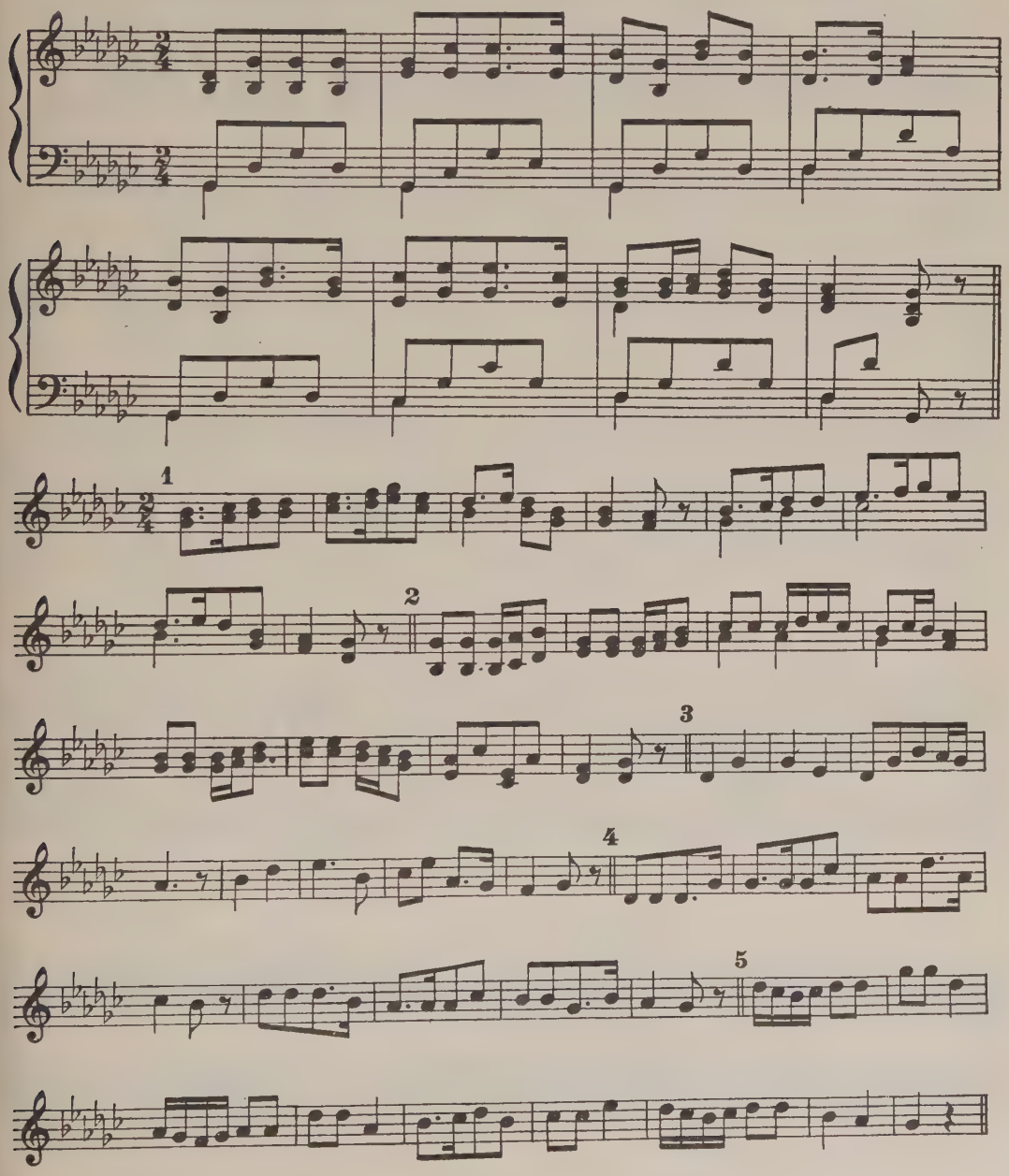
(a) Recite the letter-name and quality of the chord.

(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play.

(5) Break up the I IV_2 I chords in each major and minor key according to the model given below.

Have thoroughly in mind what is to be done before starting to play.

(6) Harmonize the following melodies, employing all triads, first inversions, and the second inversions of the I and IV chords. Use the style of piano accompaniment given in the model.



(7) Improvise parallel periods of chords in each major and minor key, in triple meter, employing all triads, first inversions, and the second inversions of the I and IV chords.

Work as outlined on page 83.

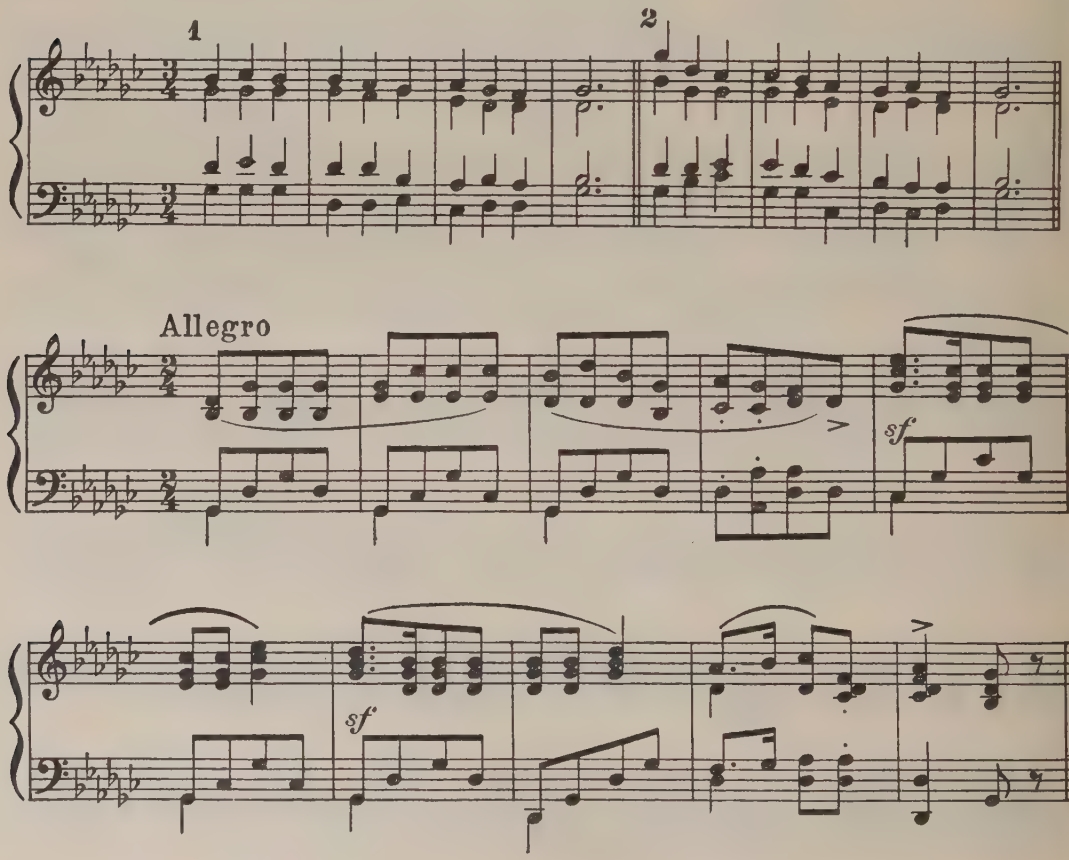
(8) Improvise melodies, parallel periods in form, in each major and minor key, using the following motives in modified repetition and sequence.

A motive may be modified by adding tones and changing the rhythm as given in the model below.

(9) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(10) Transpose the following sets of chords and the piano piece to the keys of A♭ A B♭ B F E and E♭.



LESSON XIV

PASSING CHORDS

Chords in second inversion are used on an unaccented pulse as passing-chords between the fundamental position and first inversion of a chord, or the reverse.

Drill 37

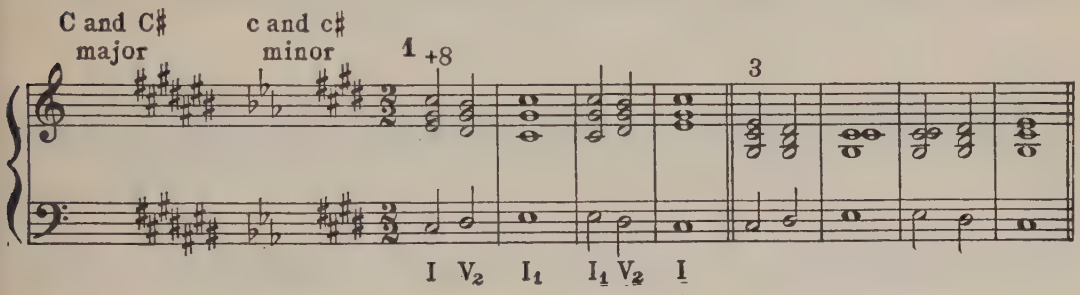
(1) Play the following progressions in each major and minor key according to the exercises given below.

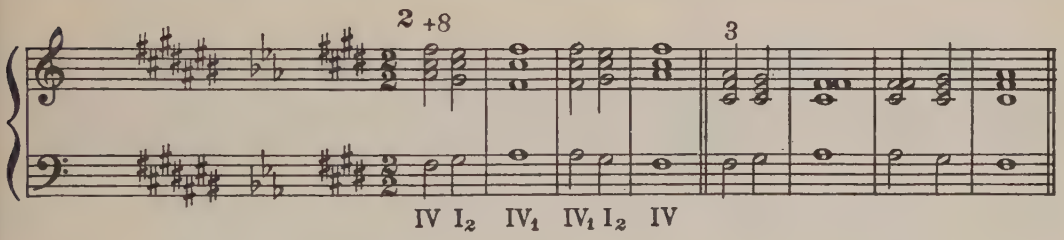
(a) Recite the name and quality of each chord before playing.

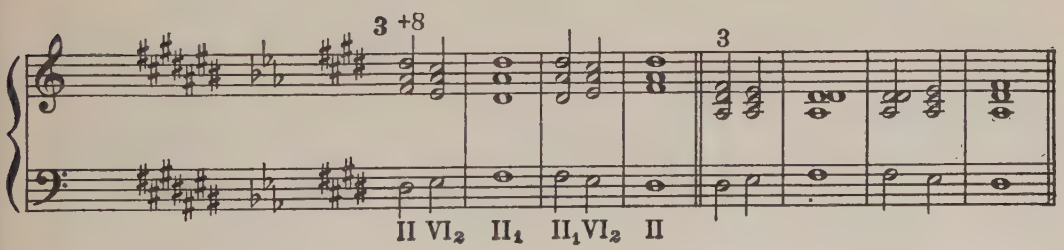
(b) Study the effect of each progression.

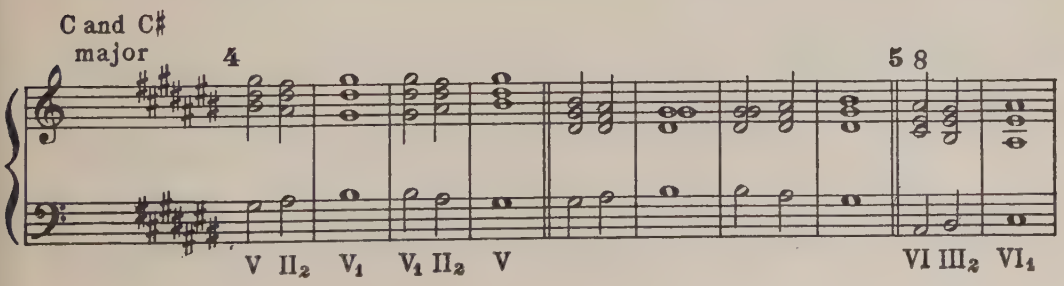
NOTE. In these progressions the listener hears only a chord and its inversion, connected by passing-tones. The chord in the second inversion loses all chord characteristics.

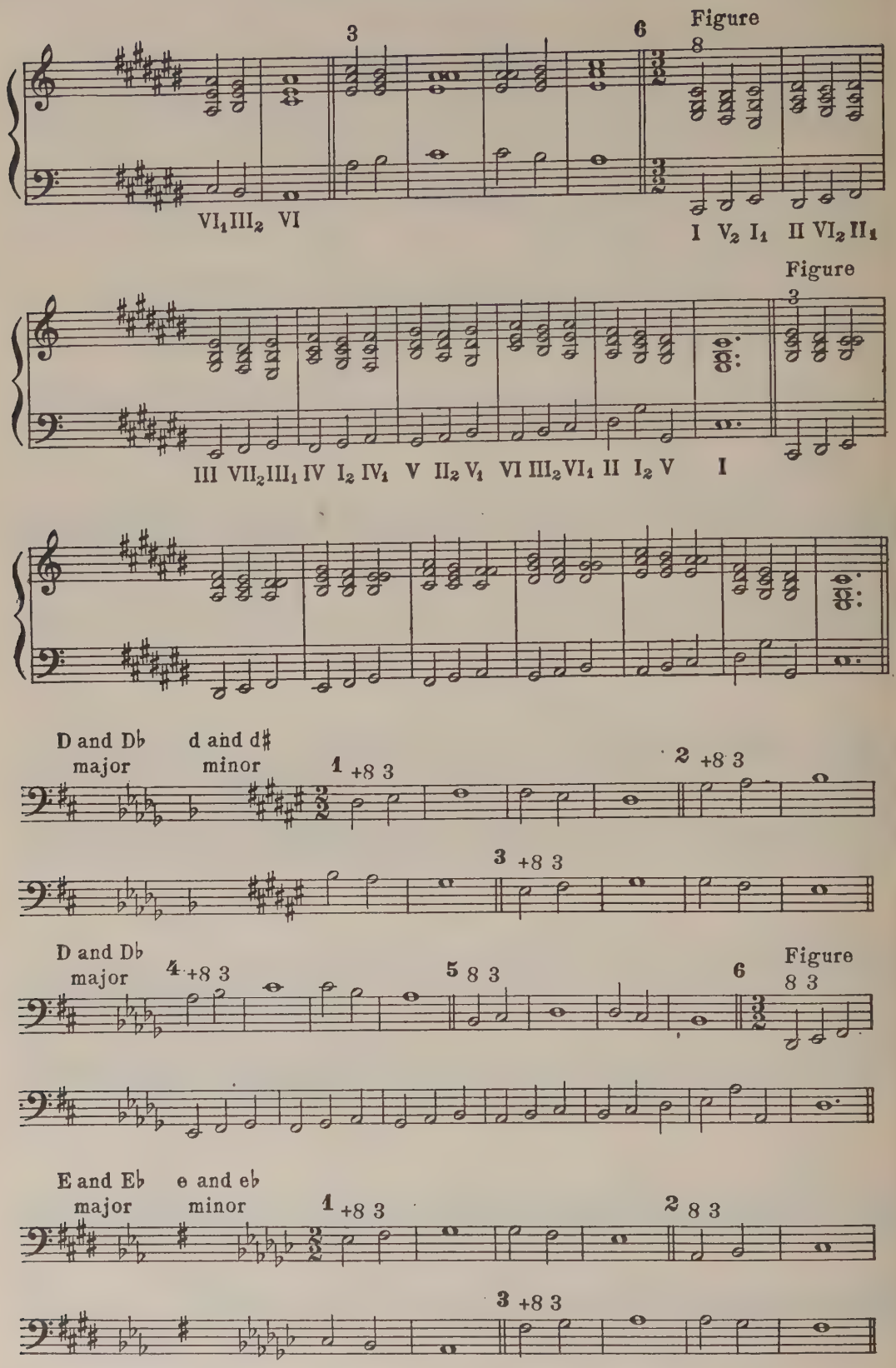
(c) Play the sequential progressions without reference to the written exercise.

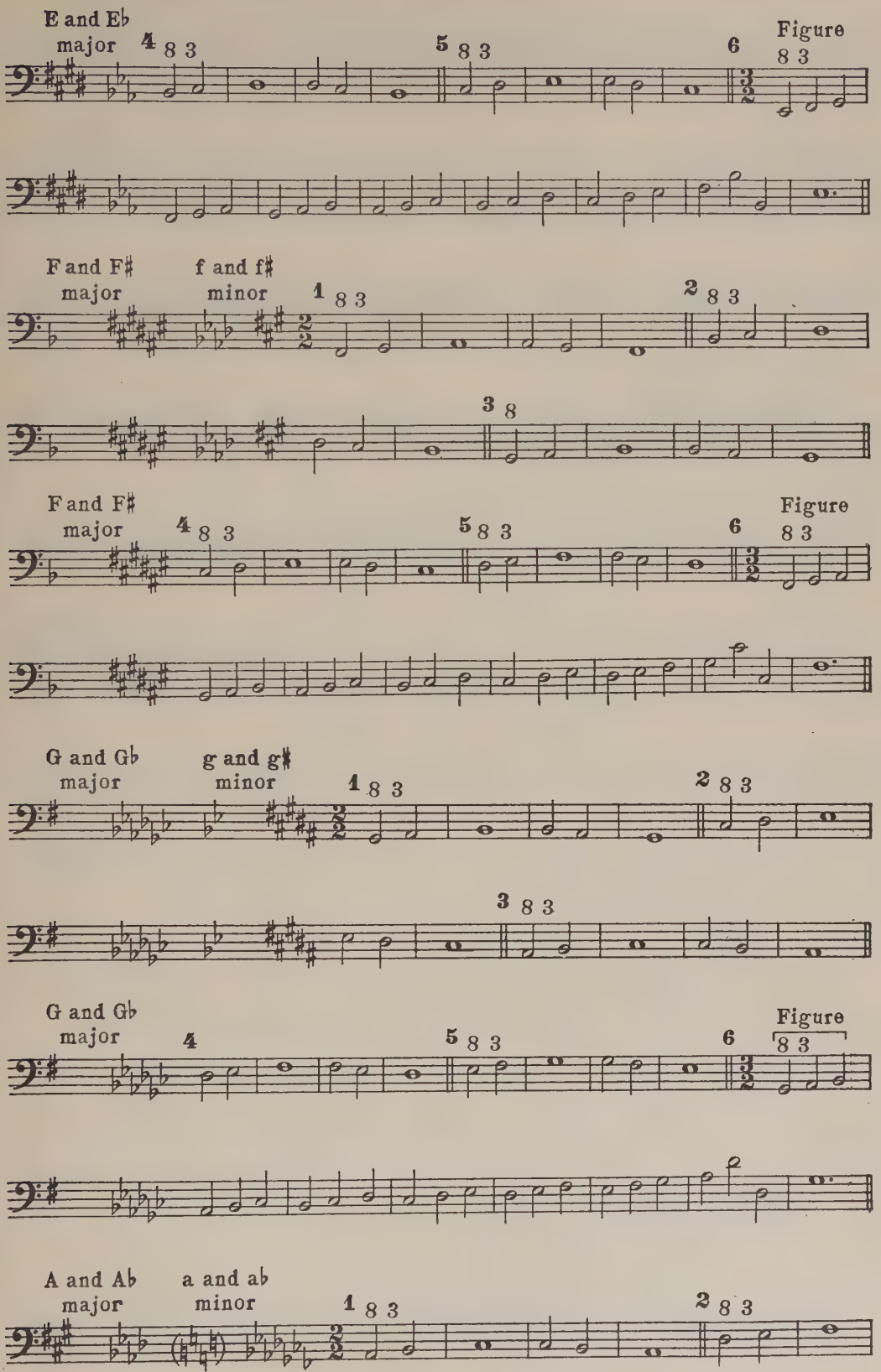


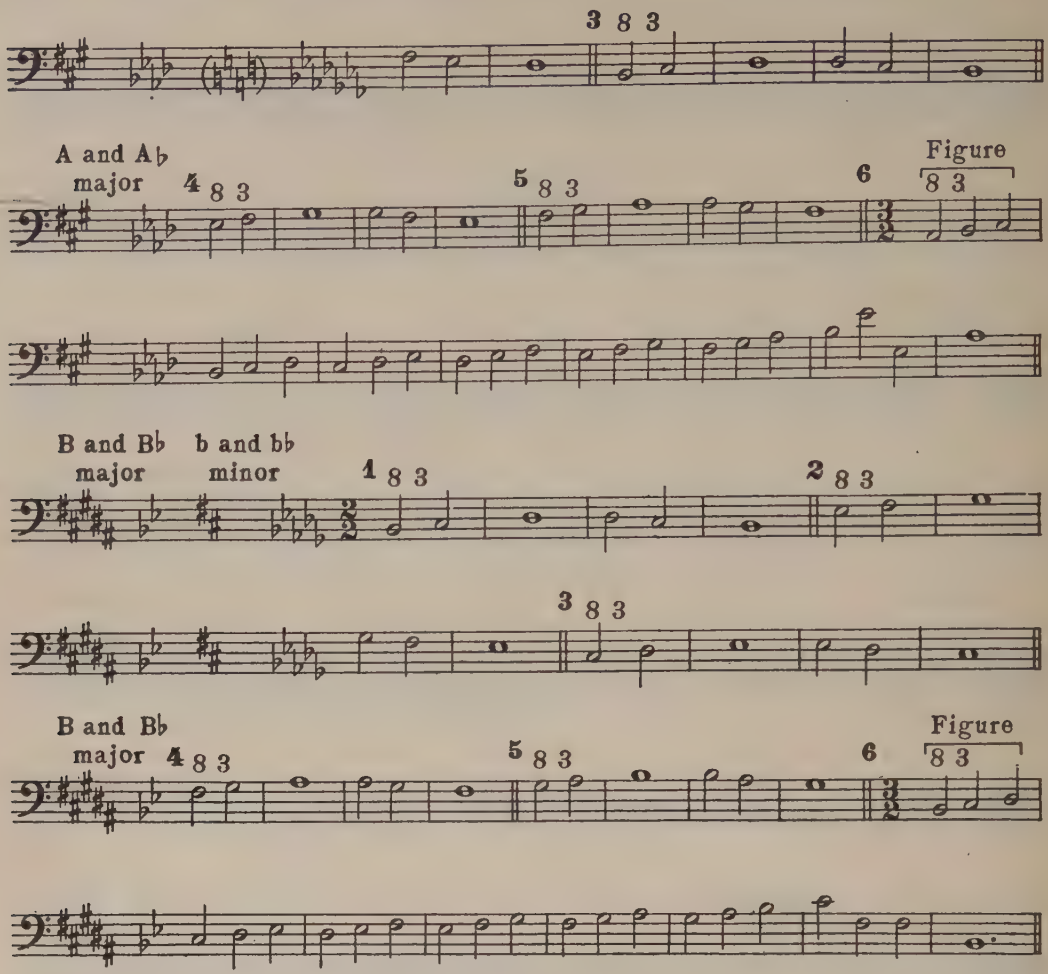







3
6
Figure 8
VI1 III2 VI
I V2 I1 II VI2 II1
Figure 3
III VII2 III1 IV I2 IV1 V II2 V1 VI III2 VI1 II I2 V I
D and Db major
d and d♯ minor
1 +8 3
2 +8 3
3 +8 3
D and Db major
4 +8 3
5 8 3
6
Figure 8 3
E and Eb major
e and eb minor
1 +8 3
2 8 3
3 +8 3


E and E♭
major
4 8 3
5 8 3
6
Figure
8 3
F and F♯
major
f and f♯
minor
1 8 3
2 8 3
3 8
F and F♯
major
4 8 3
5 8 3
6
Figure
8 3
G and G♭
major
g and g♯
minor
1 8 3
2 8 3
3 8 3
G and G♭
major
4
5 8 3
6
Figure
8 3
A and A♭
major
a and a♭
minor
1 8 3
2 8 3



(2) Play the following chord successions in each major and minor key, giving four slow pulses for each chord.

(a) I V_2 I_1 IV I_2 IV_1 V I_2 V I.

(b) I IV_2 I IV V VI III_2 VI_1 II V V_1 I.

(c) I II_1 VI_2 II V I V_2 I_1 IV II_1 V I.

(3) Harmonize the following melodies.

The 2nd inversion of a chord may be used on the unaccented pulse as a passing-chord:

To harmonize the middle tone of any three consecutive scale-degrees, such as 3 2 1 (the bass taking the same three degrees in contrary motion, i.e., 1 2 3).

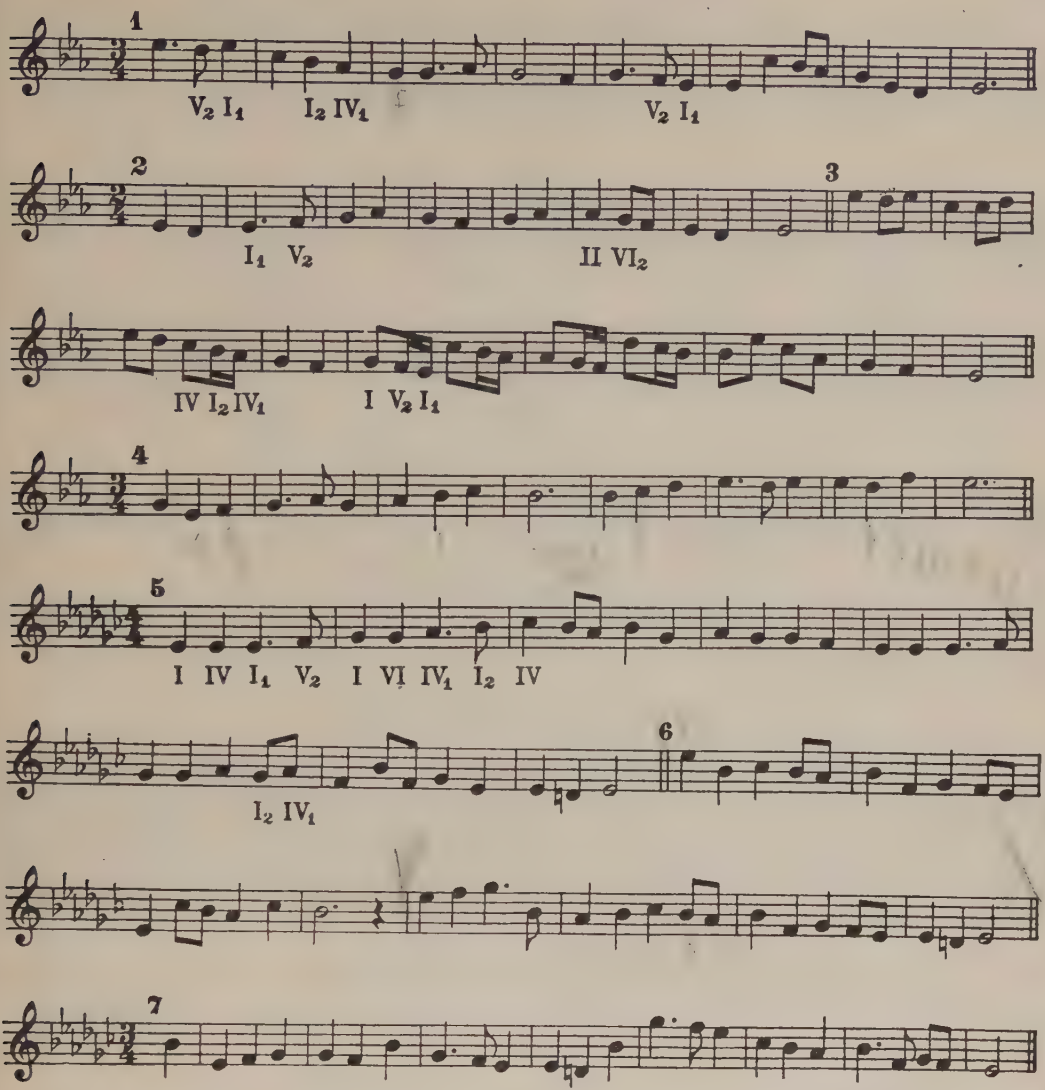
To harmonize a tone preceded and followed by the scale-degree above, such as 8 7 8.

The progressions 7 1 2; 2 1 7; 7 6 7, harmonized in this way, do not sound well and are used only in sequential progression.

(a) Play the melody and recite the number-names of the chords that will be used for harmonizing.

(b) Play the melody and recite the letter-names and the quality of the chords.

(c) Harmonize the melody, employing first and second inversions whenever possible.



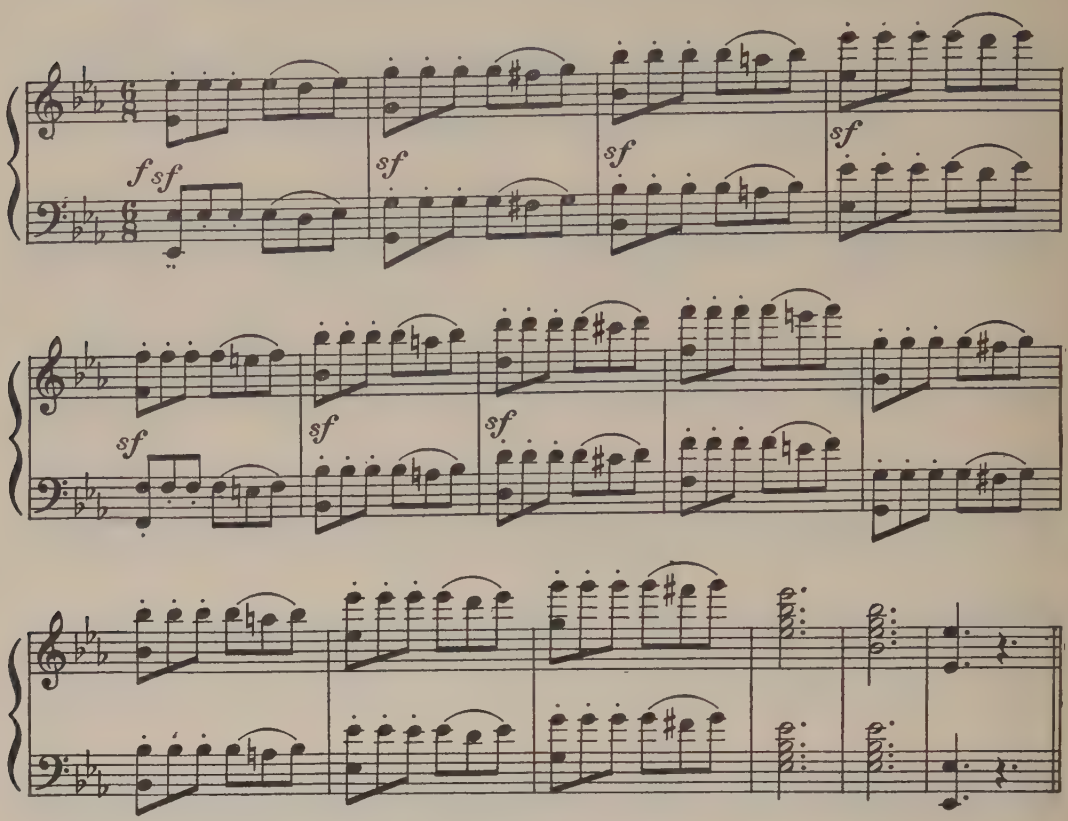
(4) Play the I_1 V_2 I chords in each major and minor key according to the following exercise.

(a) Recite the letter-name and quality of the chord.

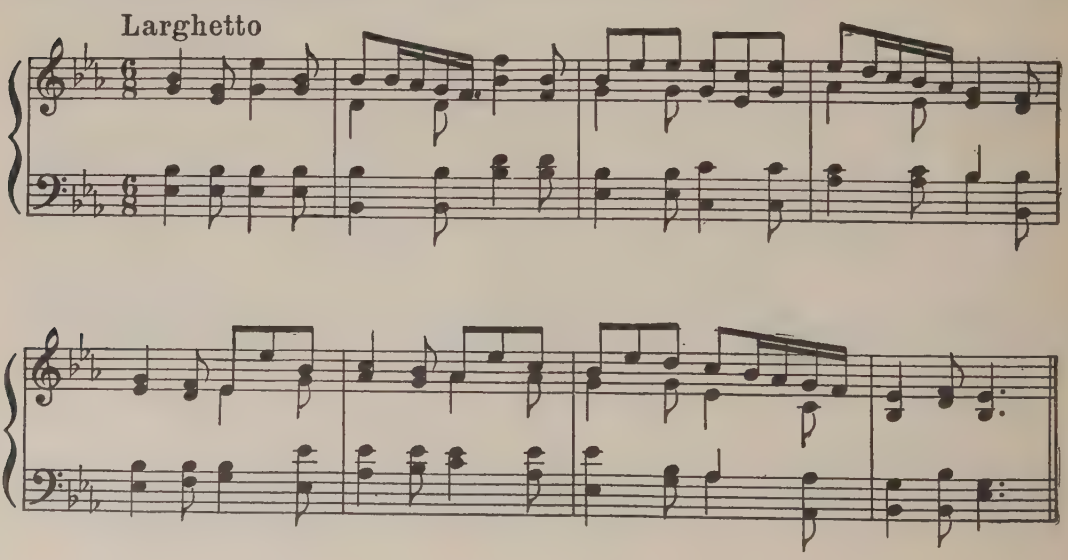
(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play.

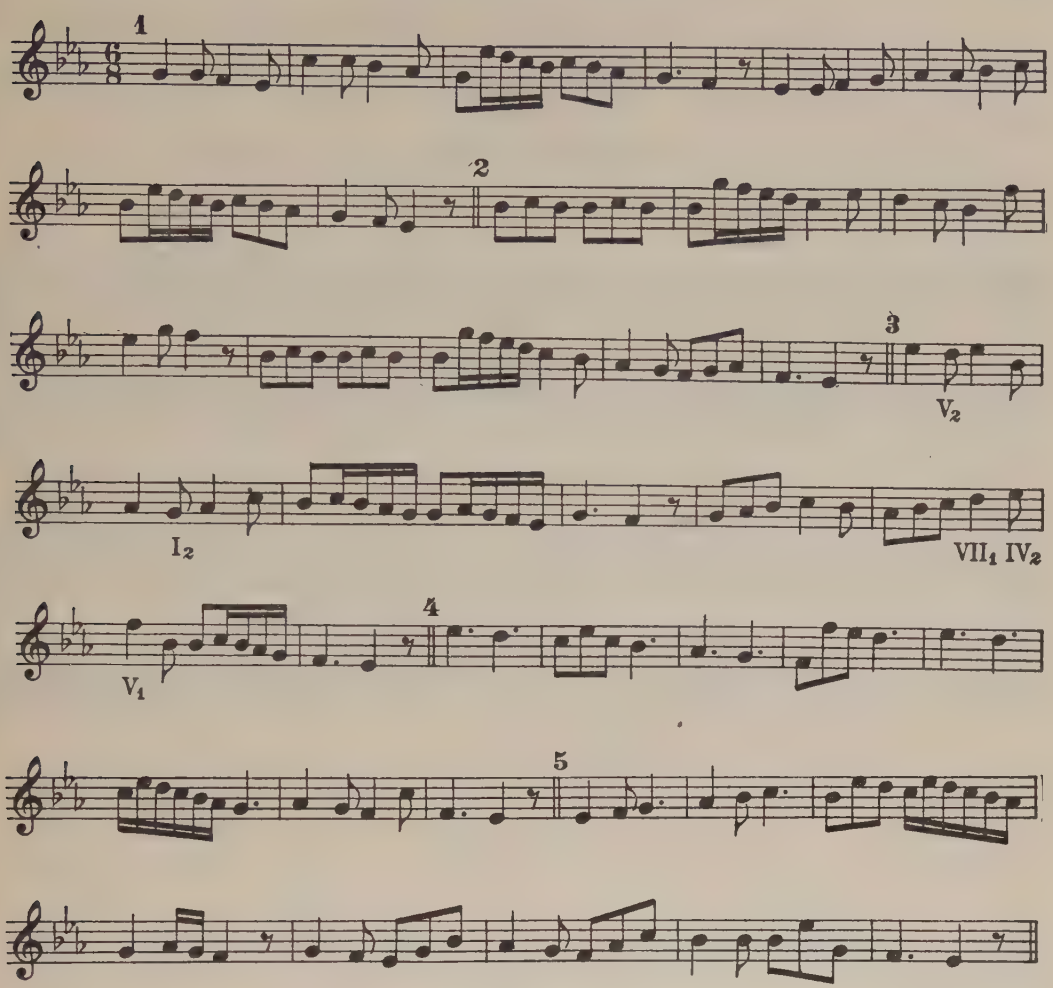
(5) Break up the I V_2 I_1 chords in each major and minor key according to the model given below.

Have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, employing all triads in fundamental position, and the first and second inversions whenever possible. Use the style of piano accompaniment given in the model.

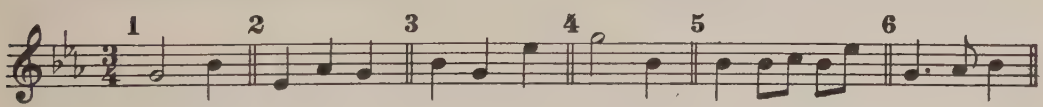




(7) Using the chord progressions given in Section 1, improvise parallel periods in each major and minor key in triple meter.

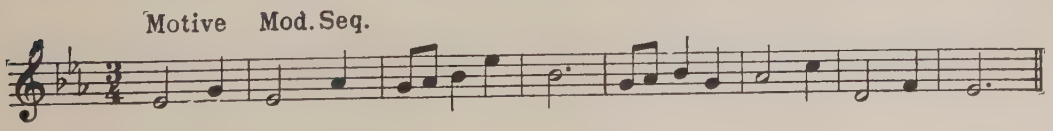
Recite aloud the chords to be used in the antecedent phrase before starting to play.

(8) Improvise melodies, contrasting periods in form, in each major and minor key, using the following motives in modified repetition and sequence:



A motive may be modified by changing the size of the interval.

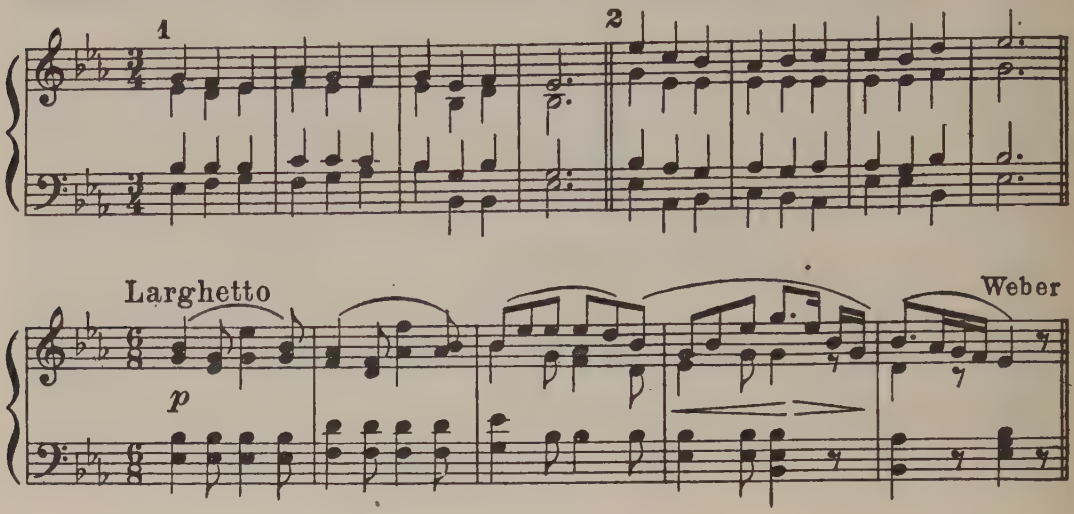
A period is in contrasting construction when the consequent phrase is different from the antecedent. Though the consequent phrase may be different, it will always be related to the antecedent in style and general construction.



(9) Transpose the melodies in Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(10) Transpose the following sets of chords and the piano piece to the keys of F G♭ G D D♭ and C.



CHAPTER VII

CHORDS OF THE SEVENTH AND NINTH

Lesson XV

THE V^7 CHORD

The dominant seventh-chord (V^7) is formed by adding a third to the dominant triad: . The seventh of the chord, the 4th degree of the scale, resolves downward to the 3rd degree.

The V^7 chord is used the same as the V chord. It is more active than the V chord because of the activity of the 4th scale-degree and the dissonance of the minor 7th.

The V^7 chord may be preceded by any chord. It resolves to the I chord.

In the V^7 chord it is best to double the root and omit the 5th except when the 5th of the chord (the 2nd degree of the scale) is in the soprano.

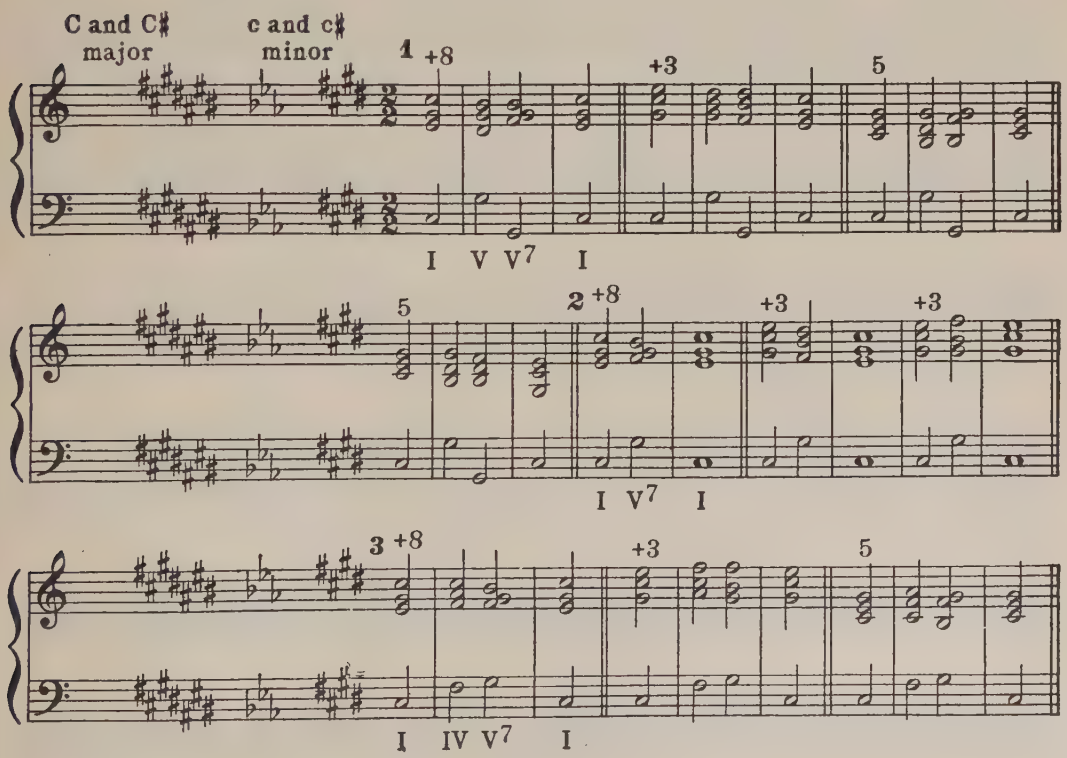
Drill 38

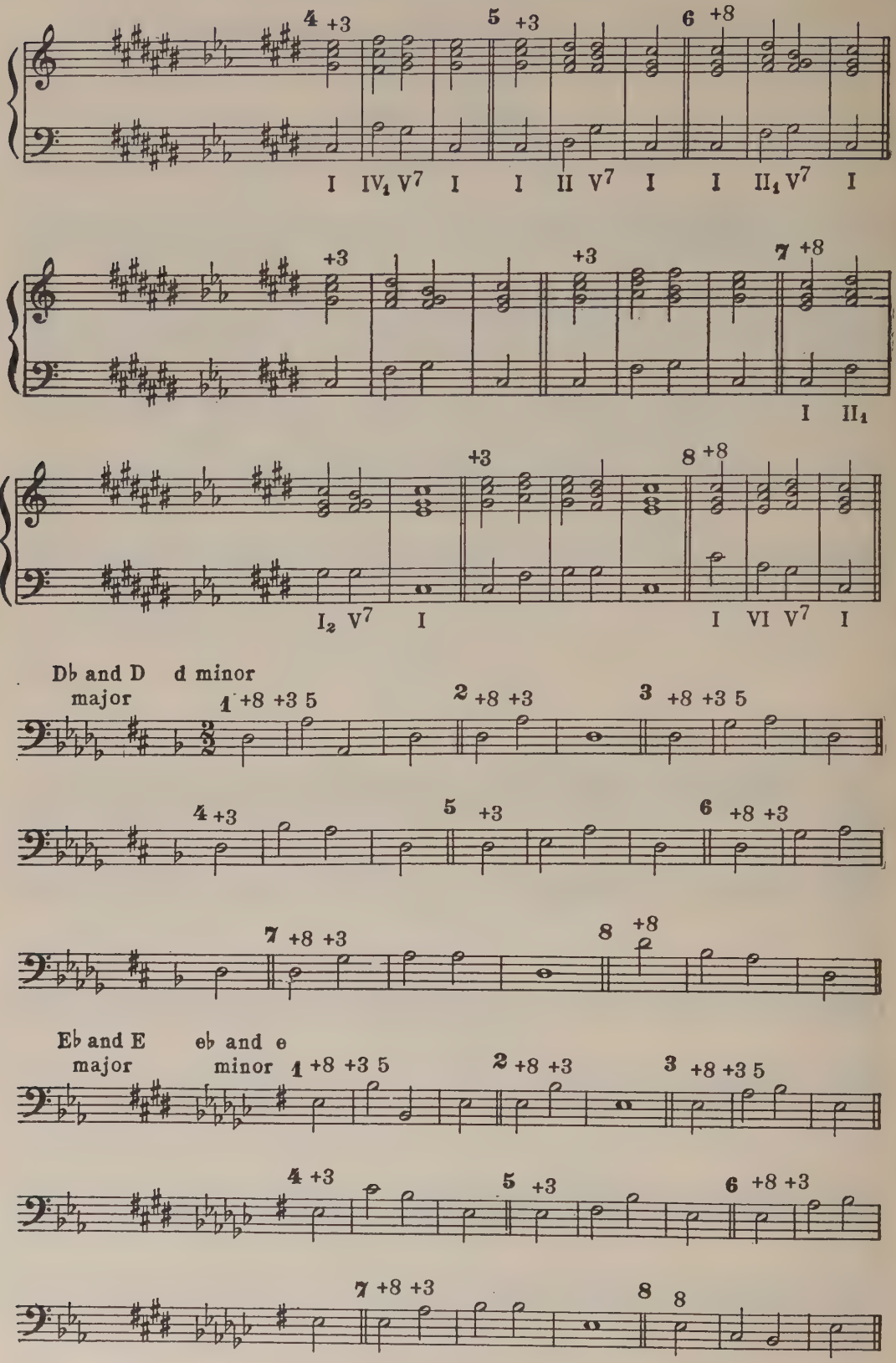
(1) Play the following progressions in each major and minor key according to the exercise given below.

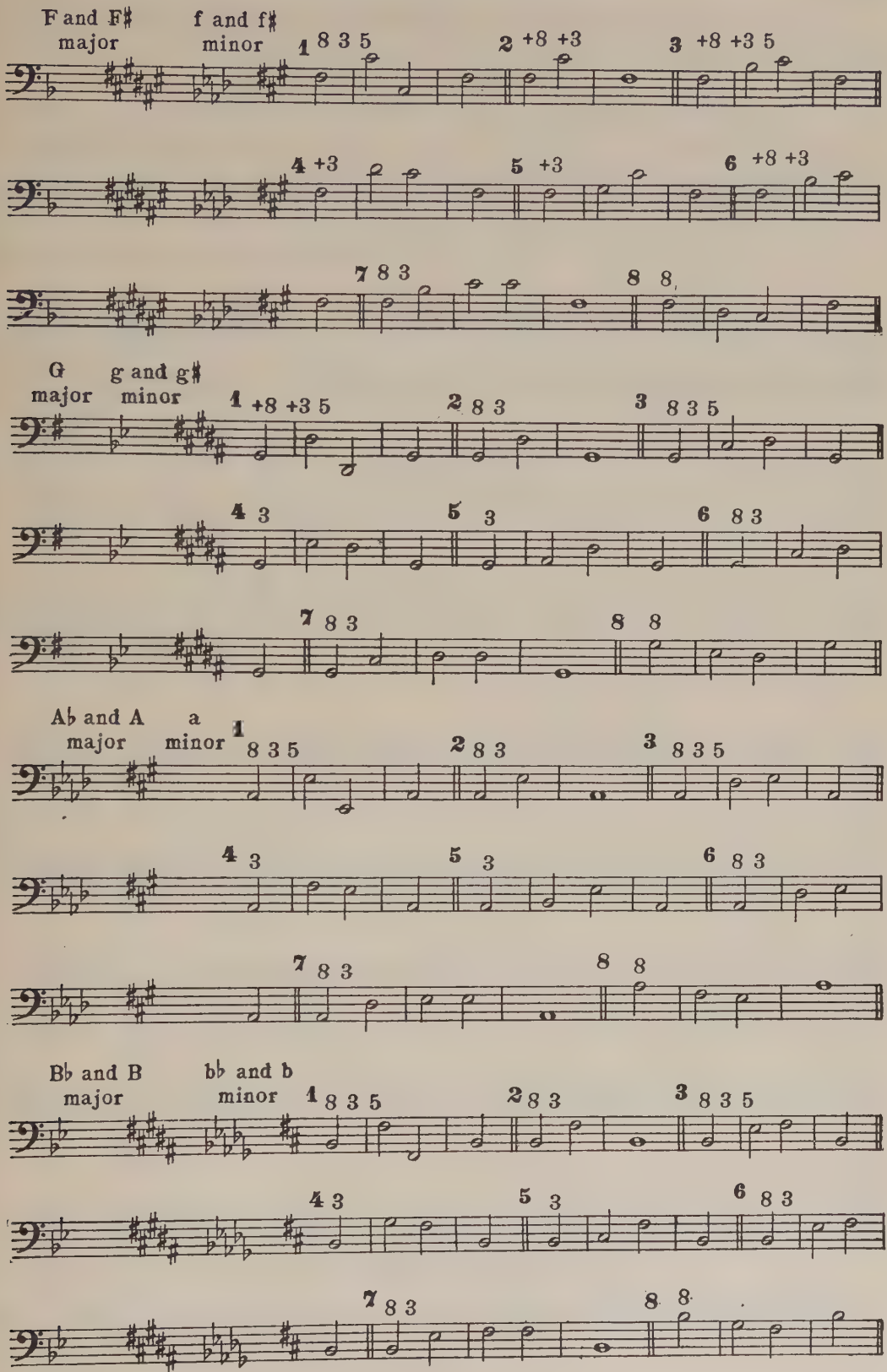
(a) Recite the name and quality of each chord before playing. The V^7 chord in C major will be called a G major seventh-chord.

(b) Study the character and effect of the discord.

(c) Play the I V^7 I chords in each key and in all positions without reference to the written exercise.




4 +3
5 +3
6 +8
I IV1 V7 I I II V7 I I II1 V7 I
+3
+3
7 +8
I II1
+3
8 +8
I2 V7 I I VI V7 I
Db and D major
d minor
1 +8 +3 5
2 +8 +3
3 +8 +3 5
4 +3
5 +3
6 +8 +3
7 +8 +3
8 +8
Eb and E major
eb and e minor
1 +8 +3 5
2 +8 +3
3 +8 +3 5
4 +3
5 +3
6 +8 +3
7 +8 +3
8 8


F and F♯ major
f and f♯ minor
G major
g and g♯ minor
A♭ and A major
a minor
B♭ and B major
b♭ and b minor

(2) Play the following chord successions in each major and minor key, giving four slow pulses for each chord.

(a) I IV V V^7 I.

(b) I I_1 IV I_2 IV_1 I_2 V^7 I.

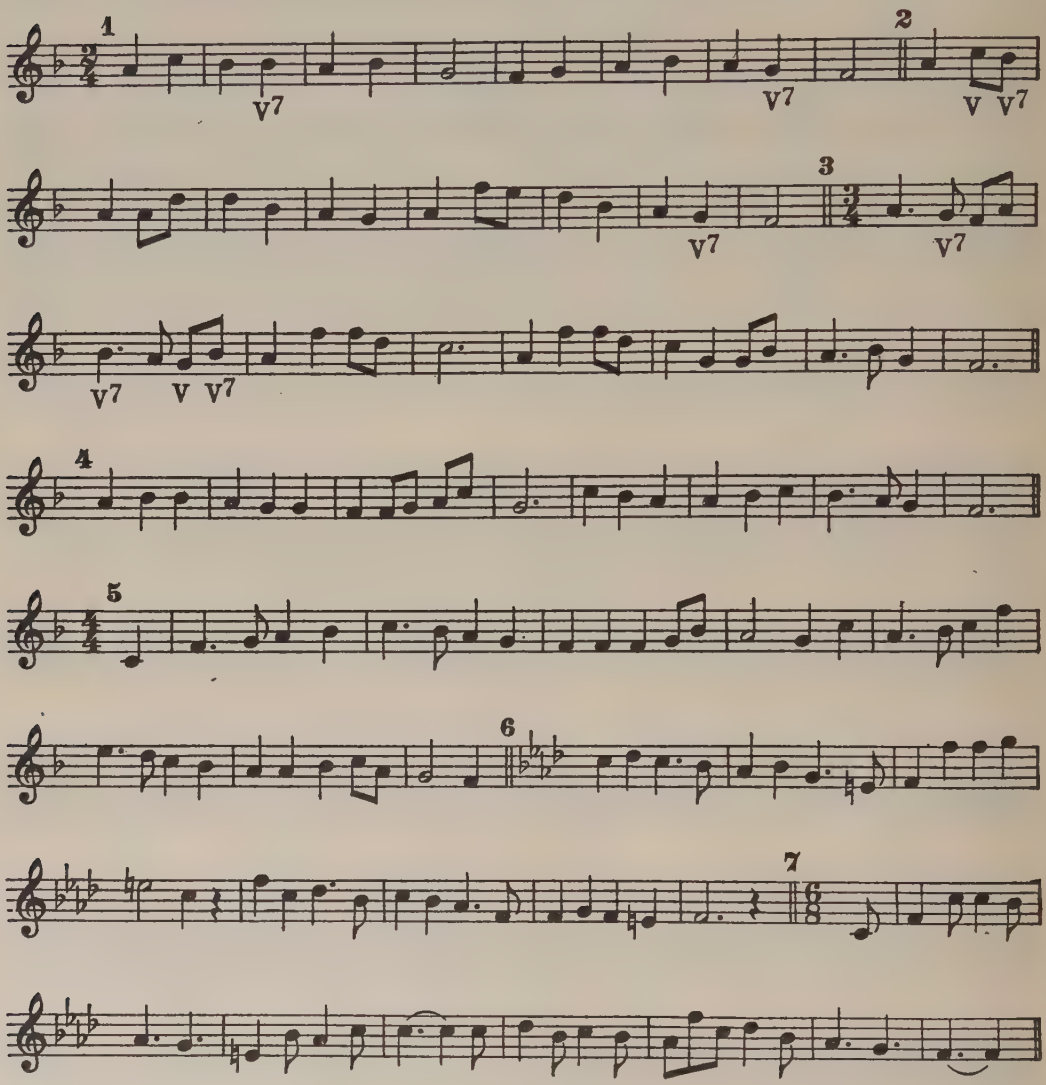
(c) I V V^7 I V_2 I_1 II_1 I_2 V^7 I.

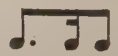
(3) Harmonize the following melodies. The 5th, 7th, 2nd and 4th degrees of the scale may be harmonized with the V^7 chord.

(a) Play the melody and recite the number-names of the chords that will be used for harmonizing.

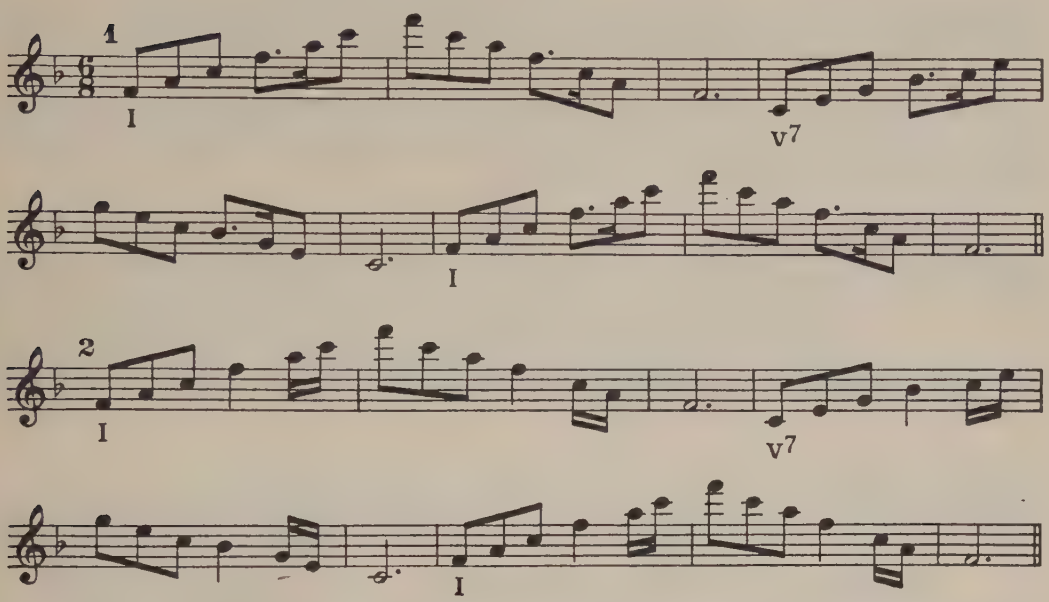
(b) Play the melody and recite the letter-names and the quality of the chords.

(c) In the V^7 chord double the root and omit the 5th.



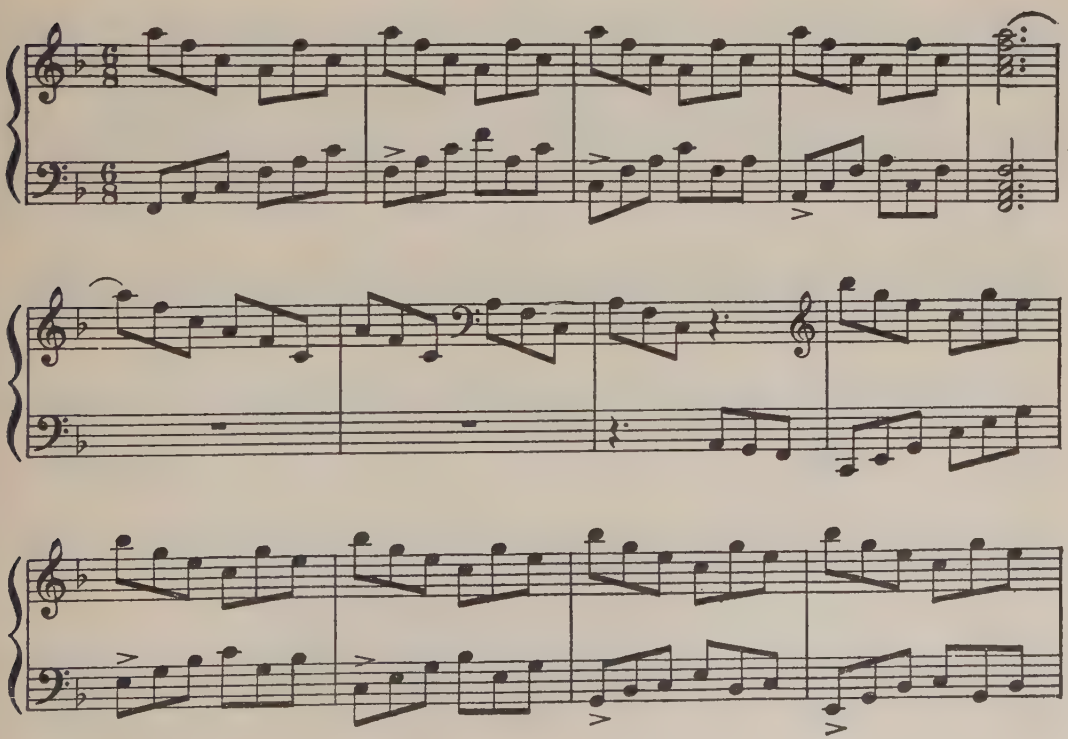
(4) Play the I V^7 I chords in each major and minor key according to the following exercise. Concentrate upon the rhythmic figures  and

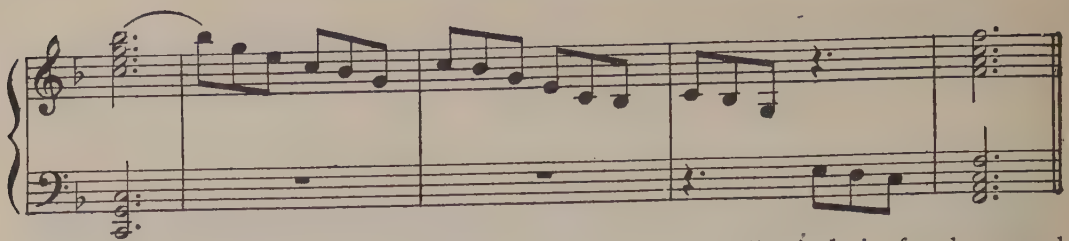
(a) Recite the letter-name and quality of the chord.
(b) Play the arpeggio first with the right, then with left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play.



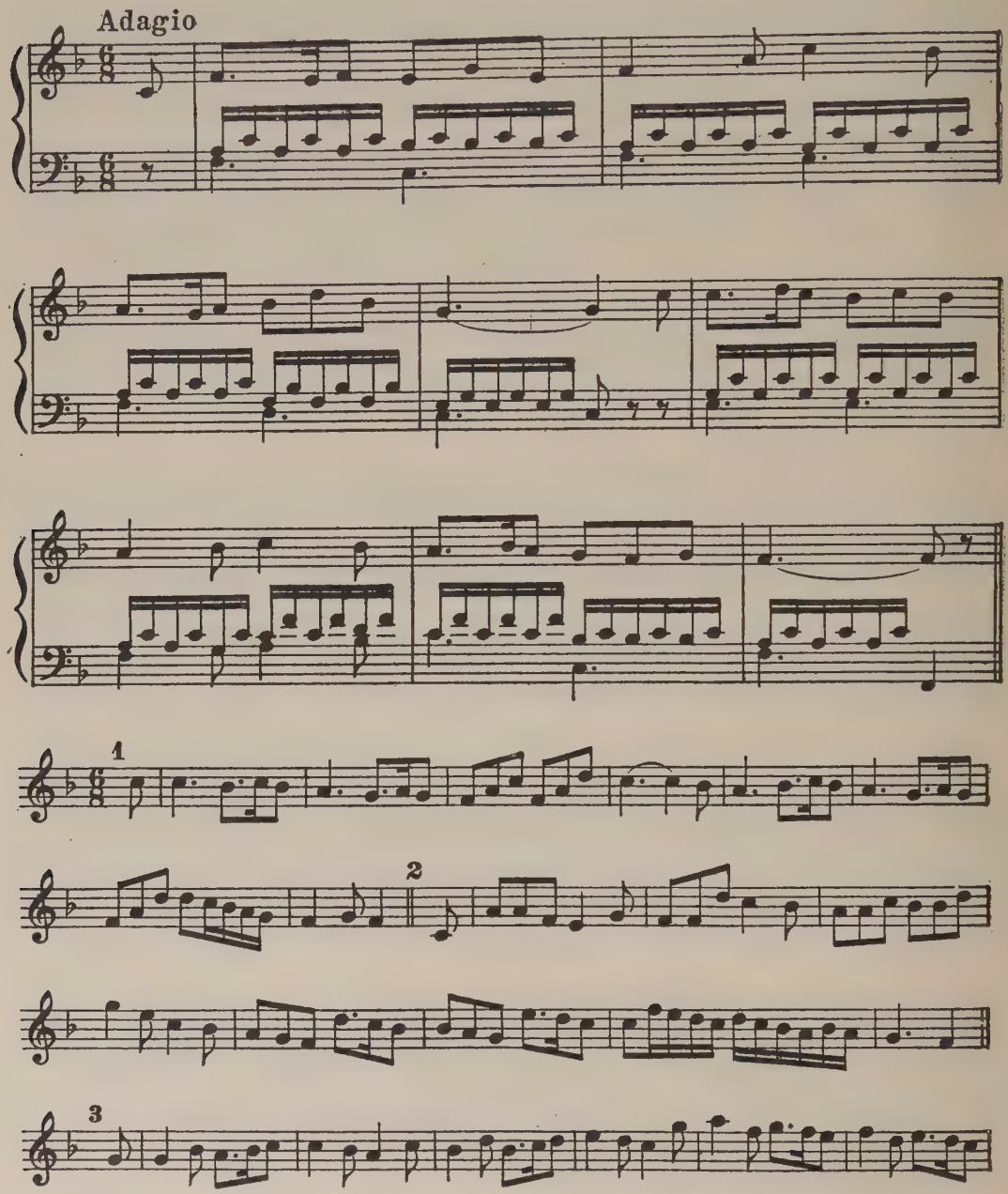
(5) Break up the I V^7 I chords in each major and minor key according to the model given below.

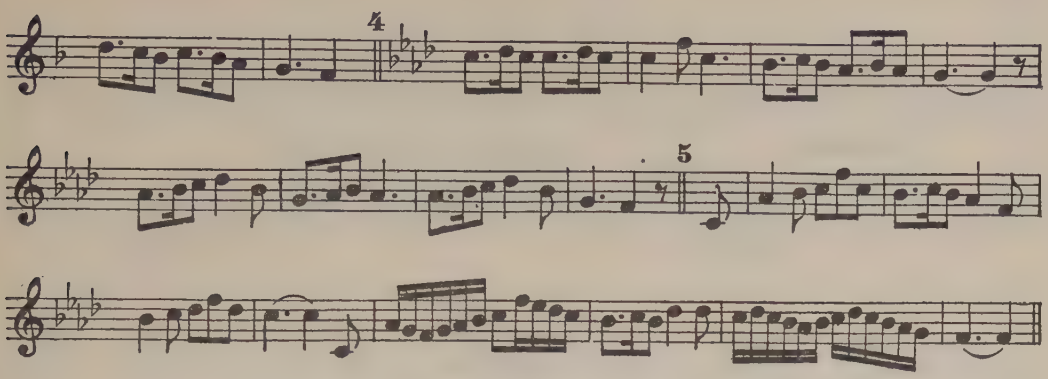
Have thoroughly in mind what is to be done before starting to play.





(6) Harmonize the following melodies, employing all triads in fundamental position and inverted forms, also the V^7 chord. Use the style of piano accompaniment given in the model.

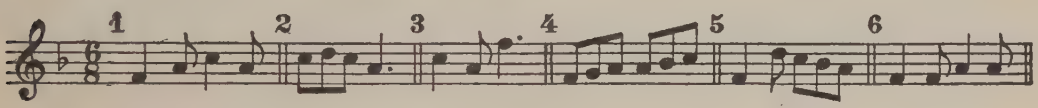




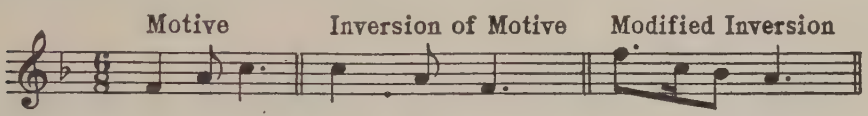
(7) Using the V^7 chord, improvise parallel periods of chords in each major and minor key in triple meter.

Plan and recite aloud. before starting to play, the chords to be used in the antecedent phrase.

(8) Improvise melodies, contrasting periods in form, in each major and minor key, using the following motives in modified repetition and sequence.



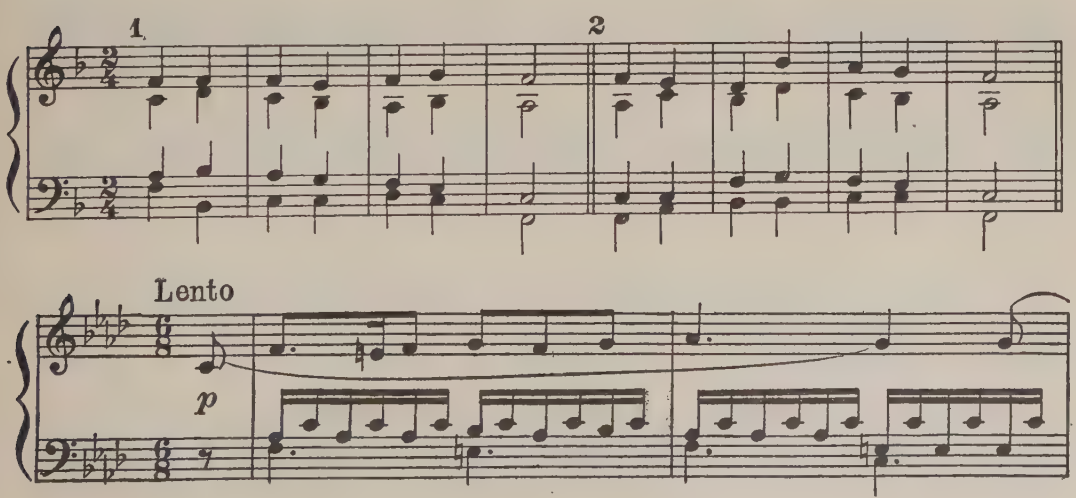
A motive may be modified by inversion in exact or modified form:

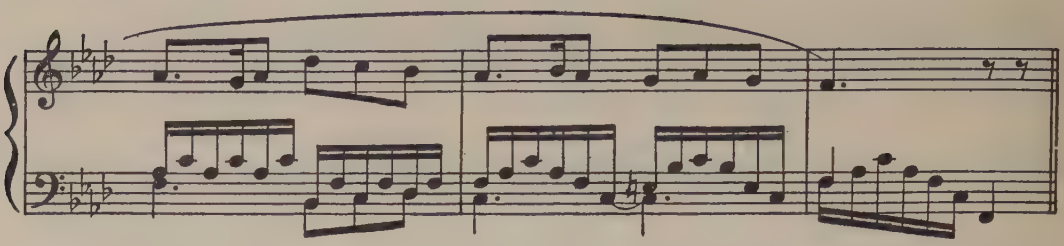


(9) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(10) Transpose the following sets of chords and the piano piece to the keys of G♭ G A♭ A E E♭ D and D♭.





LESSON XVI

THE V_1^7 CHORD

In the V^7 chord inversions no tone is omitted, therefore none is doubled. When the V^7 chord is inverted, all four tones will progress melodically.

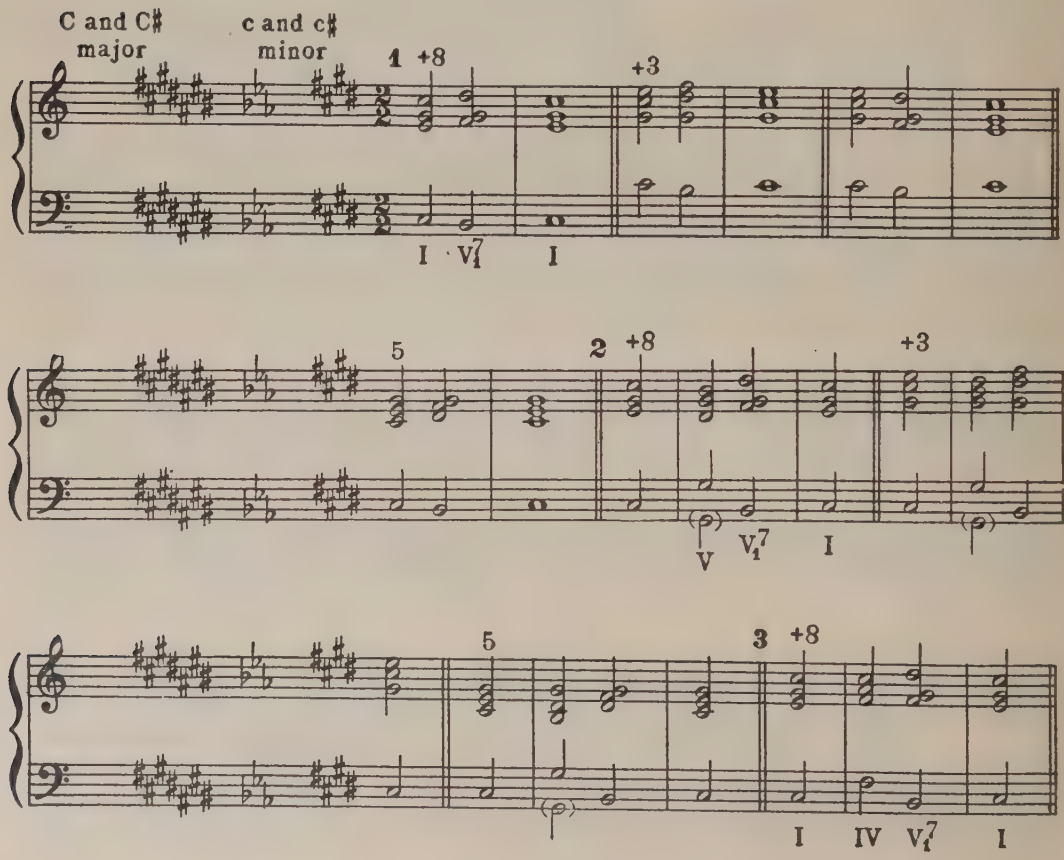
The V_1^7 (five-seven-one) chord has the 3rd of the chord (the leading-tone) in the bass and resolves to the I chord. It may be preceded by any chord.

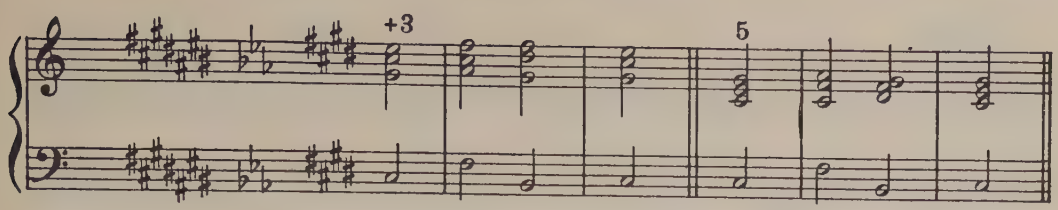
Drill 39

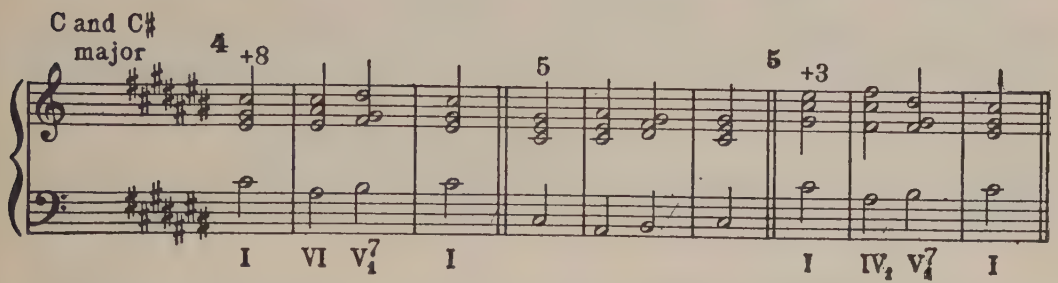
(1) Play the following chord progressions in each major and minor key according to the exercises given below.

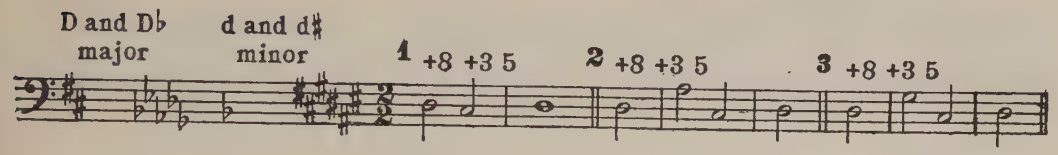
(a) Recite the name and quality of each chord before playing.

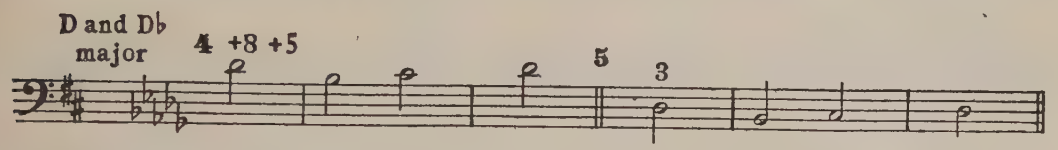
(b) Study the character and effect of the discord, and the use of inversions to give a diatonic bass progression.

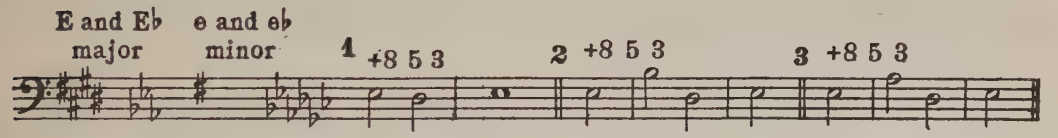


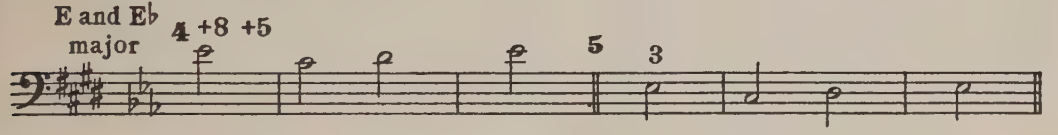

+3
5

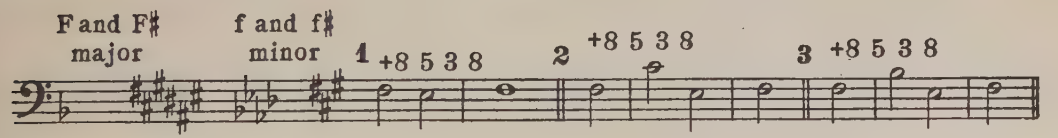

C and C♯
major
4 +8
5
5 +3
I VI V7 I
I IV V7 I

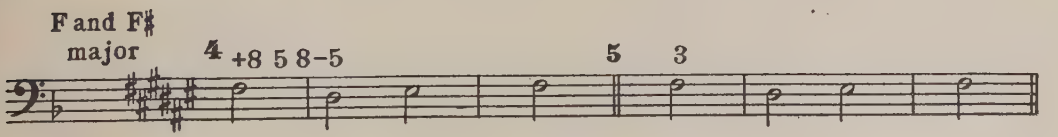

D and D♭
major
d and d♯
minor
1 +8 +3 5
2 +8 +3 5
3 +8 +3 5

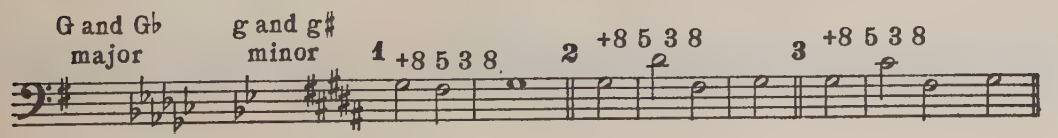

D and D♭
major
4 +8 +5
5
3

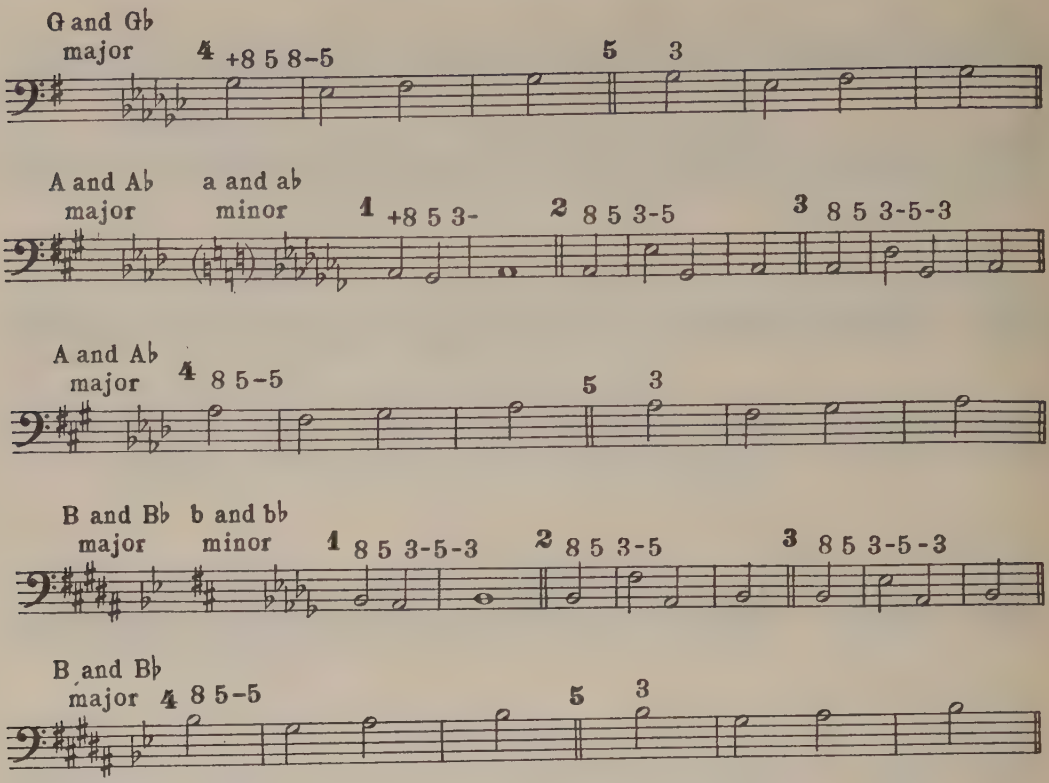

E and E♭
major
e and e♭
minor
1 +8 5 3
2 +8 5 3
3 +8 5 3


E and E♭
major
4 +8 +5
5
3


F and F♯
major
f and f♯
minor
1 +8 5 3 8
2 +8 5 3 8
3 +8 5 3 8


F and F♯
major
4 +8 5 8–5
5 3


G and G♭
major
g and g♯
minor
1 +8 5 3 8
2 +8 5 3 8
3 +8 5 3 8



(2) Play the following chord successions in each major and minor key, giving four slow pulses for each chord.

(a) I V^7 V_1^7 I I_2 V^7 I.

(b) I VI I_2 V VI IV II V_1^7 I.

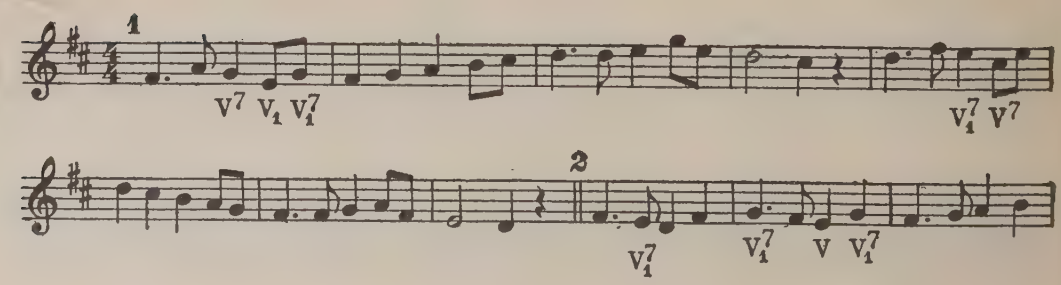
(c) I I_1 IV IV_1 V^7 V_1^7 I III IV II_1 V^7 V_1^7 I.

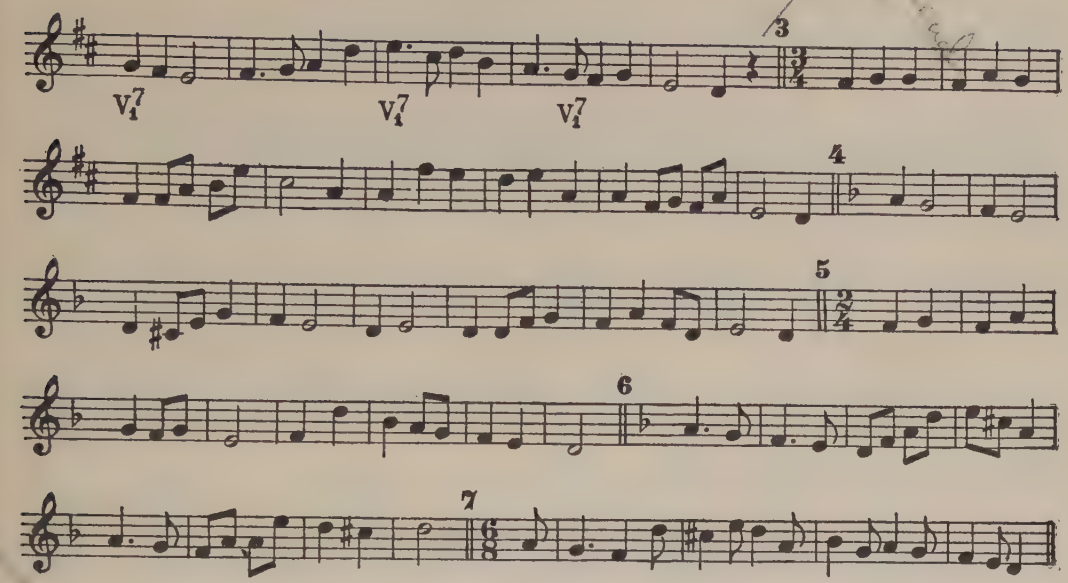
(3) Harmonize the following melodies. The 5th, 2nd and 4th degrees of the scale may be harmonized with the V_1^7 chord. This chord is used to give a change of bass, therefore a feeling of pulse, when it is necessary to repeat the V or V^7 chord, and for a diatonic bass progression.

(a) Play the melody and recite the number-names of the chords that will be used for harmonizing.

(b) Play the melody and recite the letter-names and the quality of the chords.

(c) Harmonize each melody, first using the V^7 chord in fundamental position only, then using the V_1^7 chord whenever possible, noting the reason for its use.





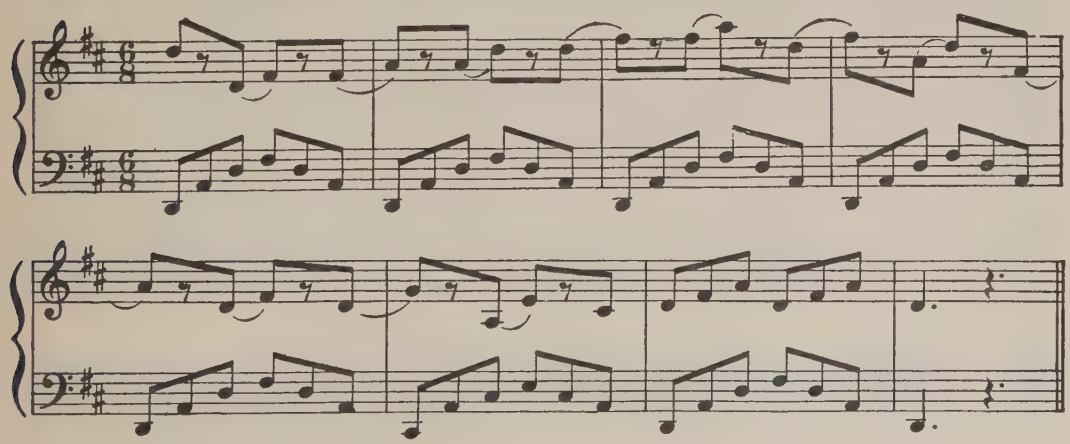
(4) Play the I V_1^7 I chords in each major and minor key according to the following exercise. Relax after each pulse.

(a) Recite the letter-name and quality of the chord.

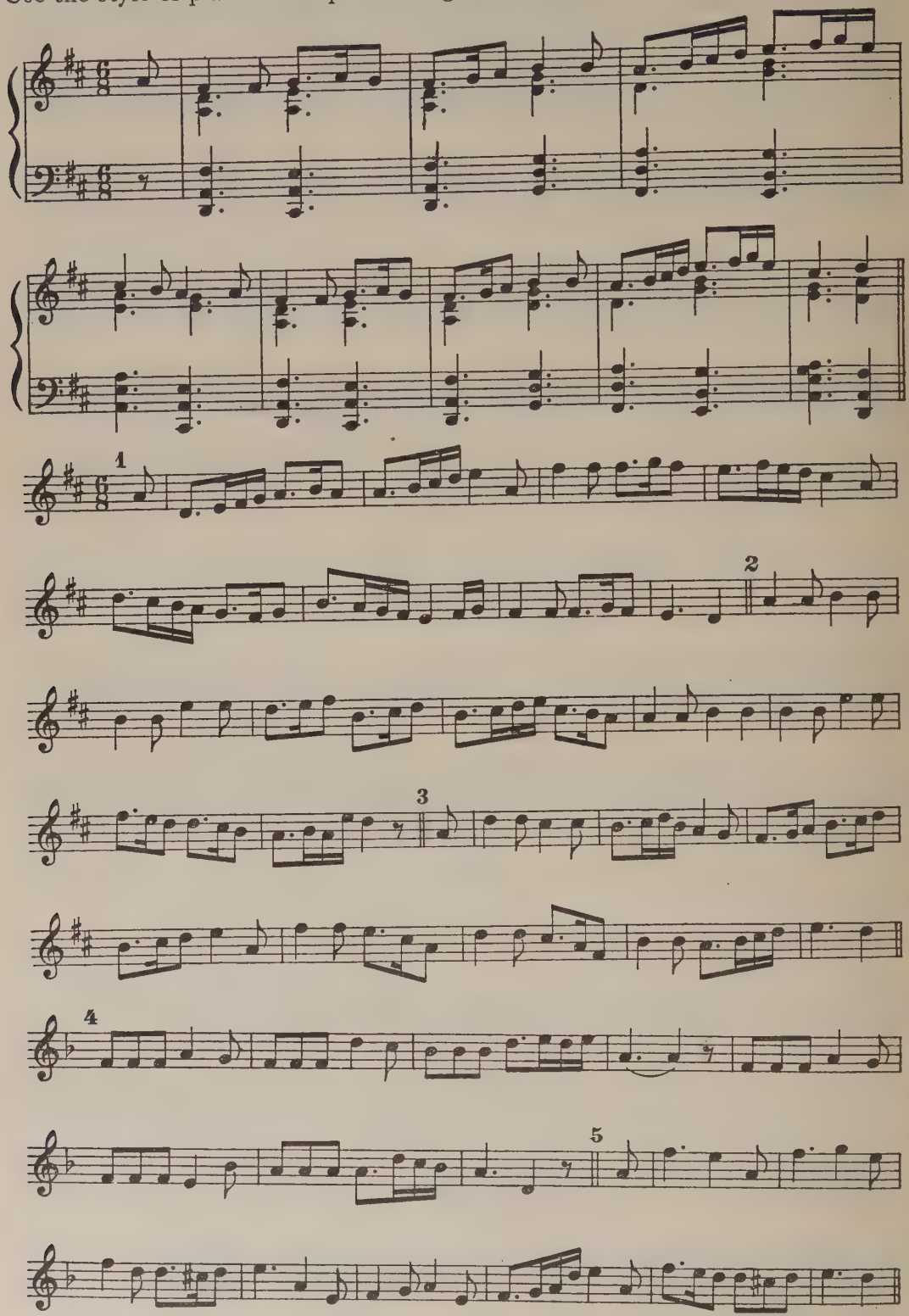
(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play.

(5) Break up the I V_1^7 I chords in each major and minor key according to the model given below.

Have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, employing the V^7 and V_1^7 chords. Use the style of piano accompaniment given in the model.



(7) Using the V^7 and V_1^7 chords, improvise parallel periods of chords in each major and minor key, in triple meter.

Plan the antecedent phrase before starting to play.

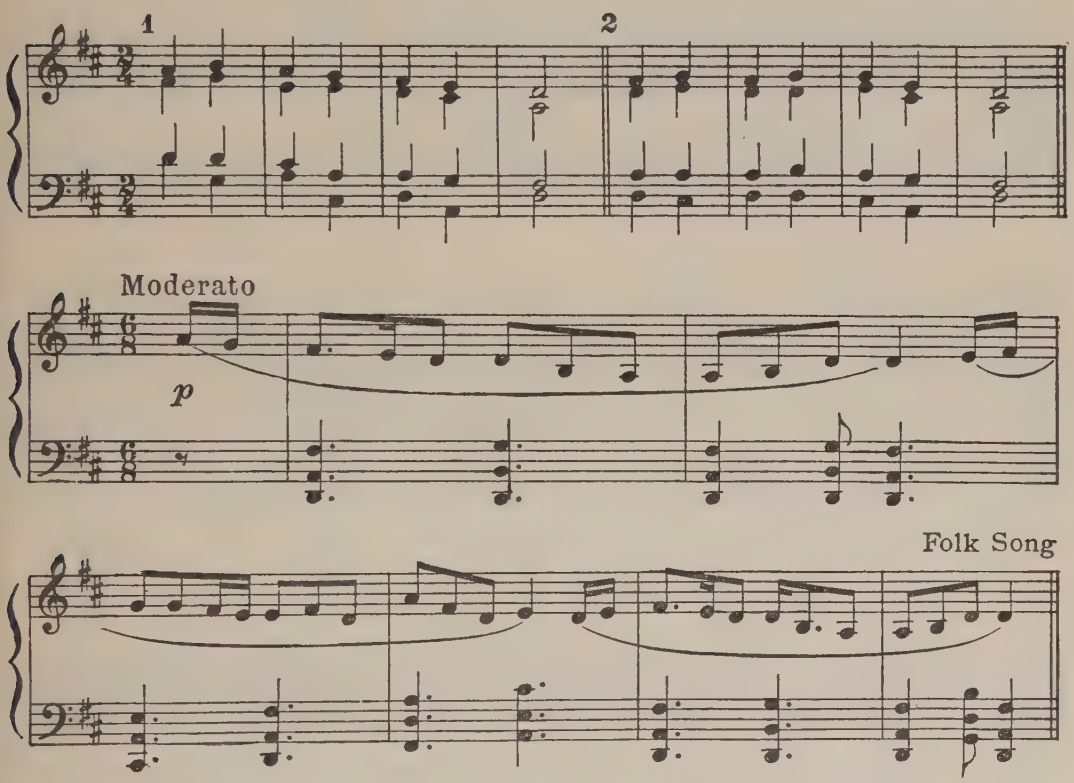
(8) Improvise melodies in period-form, parallel by sequence, in each major and minor key. Employ original motives in exact and modified repetition and sequence.

A period is in parallel construction when the consequent phrase is a sequence of the antecedent phrase.

(9) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(10) Transpose the following sets of chords and the piano piece to the keys of E♭ E F F♯ C B and B♭.



Lesson XVII

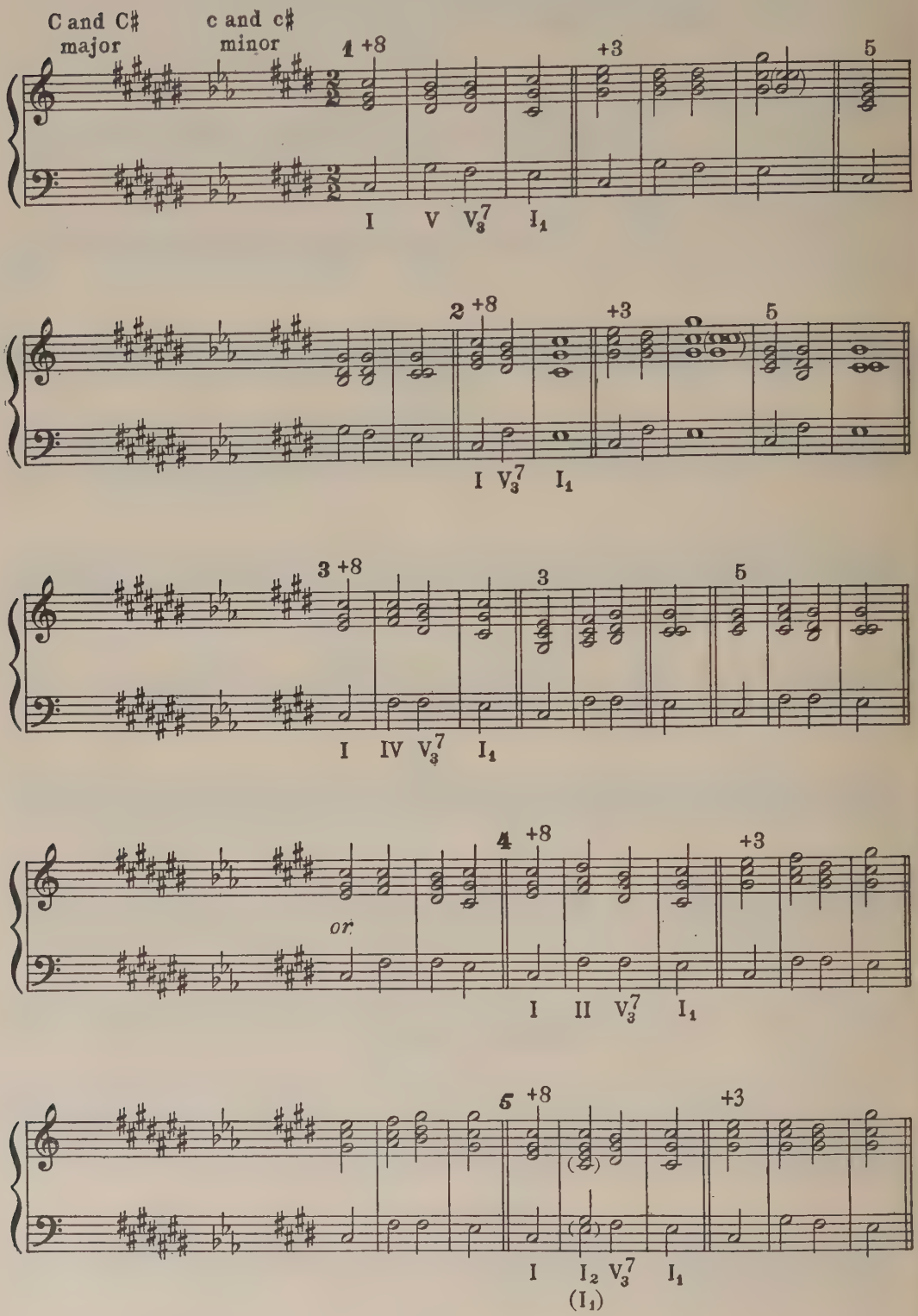
THE V_3^7 CHORD

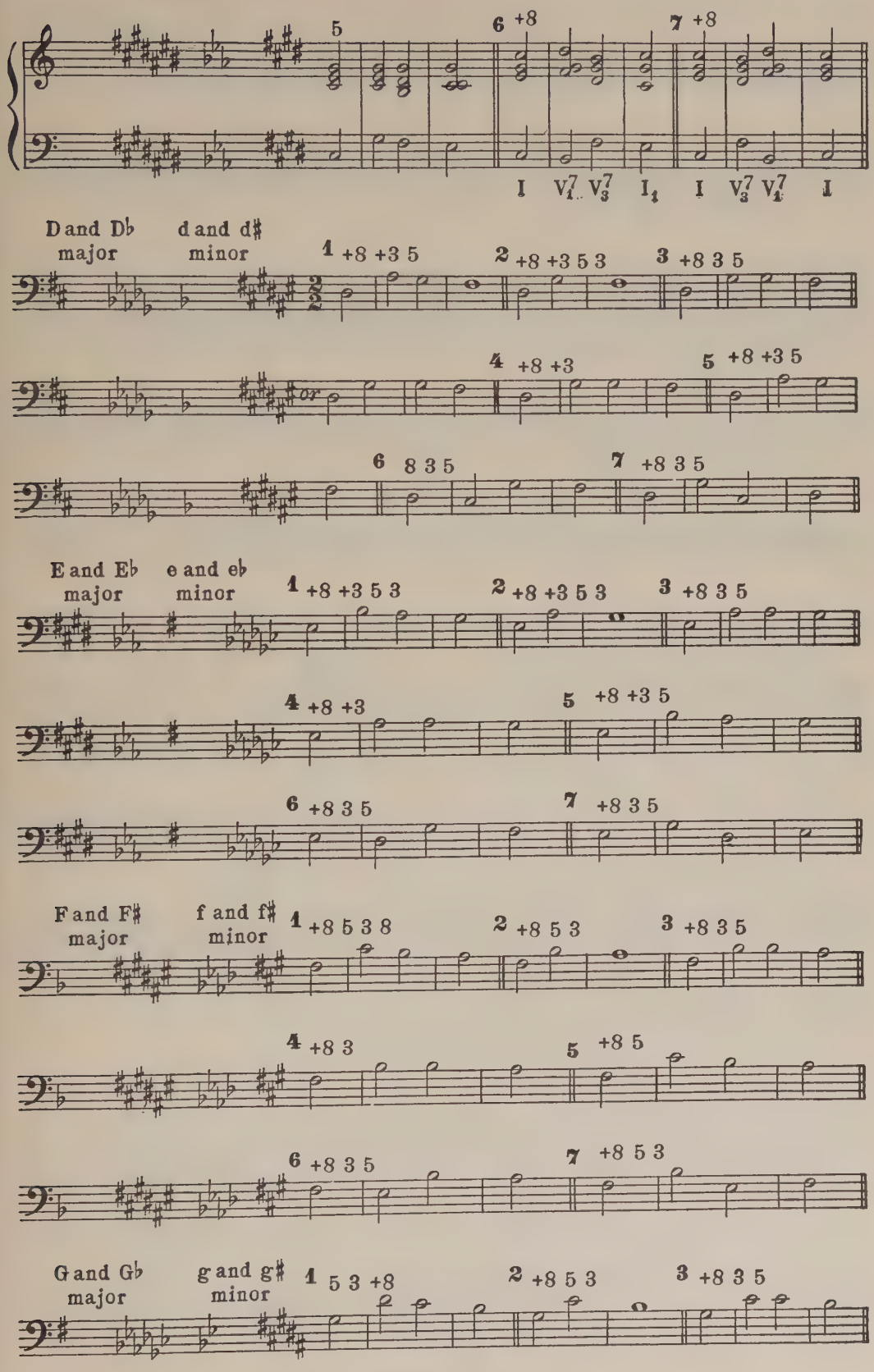
The V_3^7 (five-seven-three) chord has the seventh of the chord, the 4th degree of the scale, in the bass. It may be preceded by any chord. The V_3^7 chord resolves to the I_1 or to the V_1^7 chord. A bass tone may be repeated over the bar when the IV or II_1 chord precedes the V_3^7 chord. (Ex. 3.)

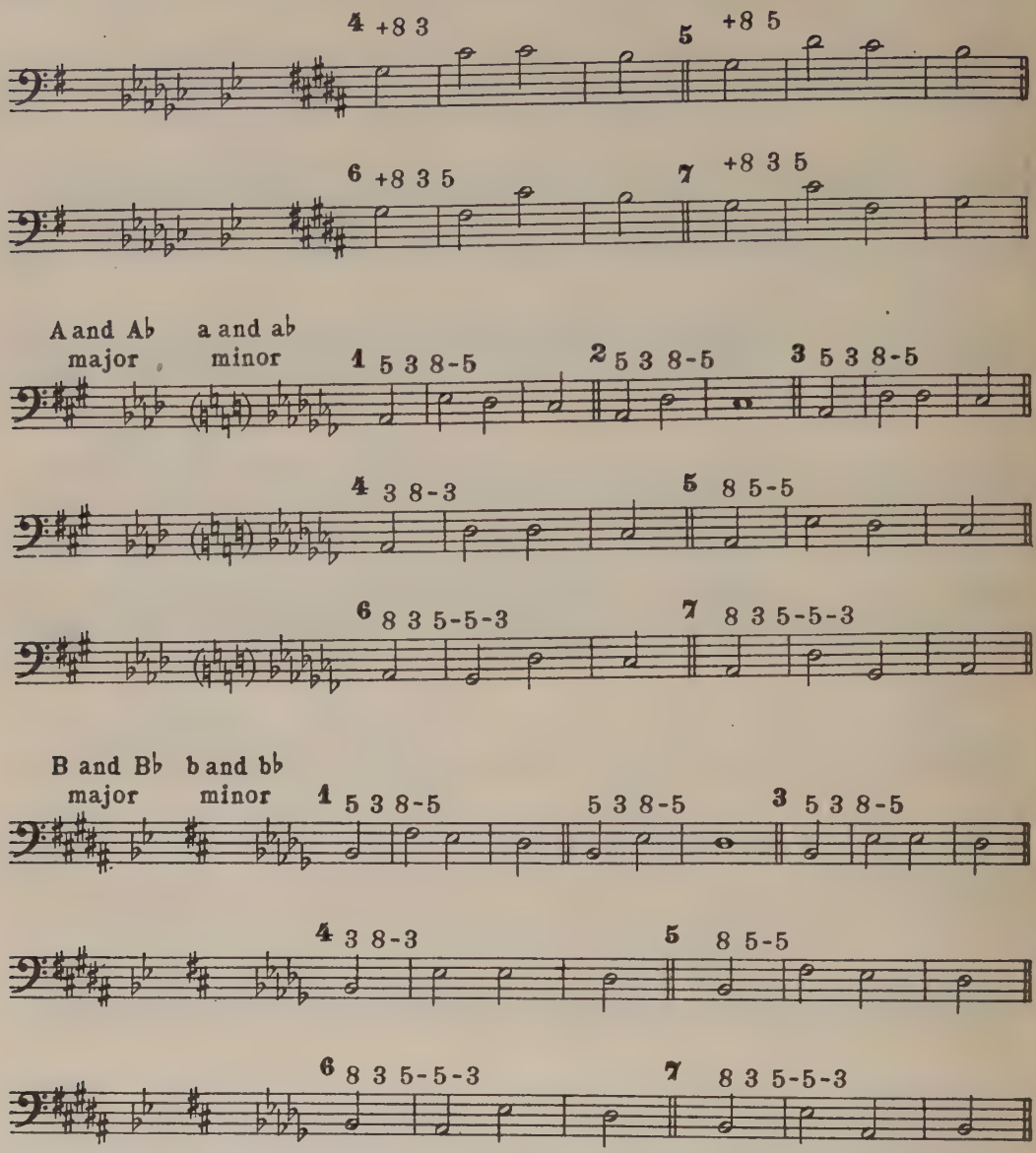
Drill 40

(1) Play the following chord progressions in each major and minor key according to the exercises given below.

(a) Recite the name and quality of each chord before playing.
(b) Study the character and effect of the discord, and the use of inversions to give a diatonic bass progression.




5
6 +8
7 +8
I V7 1 V7 3 I 4 I V7 3 V7 4 I
D and D♭ major
d and d♯ minor
1 +8 +3 5
2 +8 +3 5 3
3 +8 3 5
or
4 +8 +3
5 +8 +3 5
6 8 3 5
7 +8 3 5
E and E♭ major
e and e♭ minor
1 +8 +3 5 3
2 +8 +3 5 3
3 +8 3 5
4 +8 +3
5 +8 +3 5
6 +8 3 5
7 +8 3 5
F and F♯ major
f and f♯ minor
1 +8 5 3 8
2 +8 5 3
3 +8 3 5
4 +8 3
5 +8 5
6 +8 3 5
7 +8 5 3
G and G♭ major
g and g♯ minor
1 5 3 +8
2 +8 5 3
3 +8 3 5



(2) Play the following chord successions in each major and minor key, giving four slow pulses for each chord.

(a) I IV V_3^7 I_1 V_1^7 I VI V_1^7 V^7 I.

(b) I VI I_2 V VI VI_1 V_1^7 V^7 I.

(c) I IV II_1 V_3^7 I_1 II_1 V^7 I.

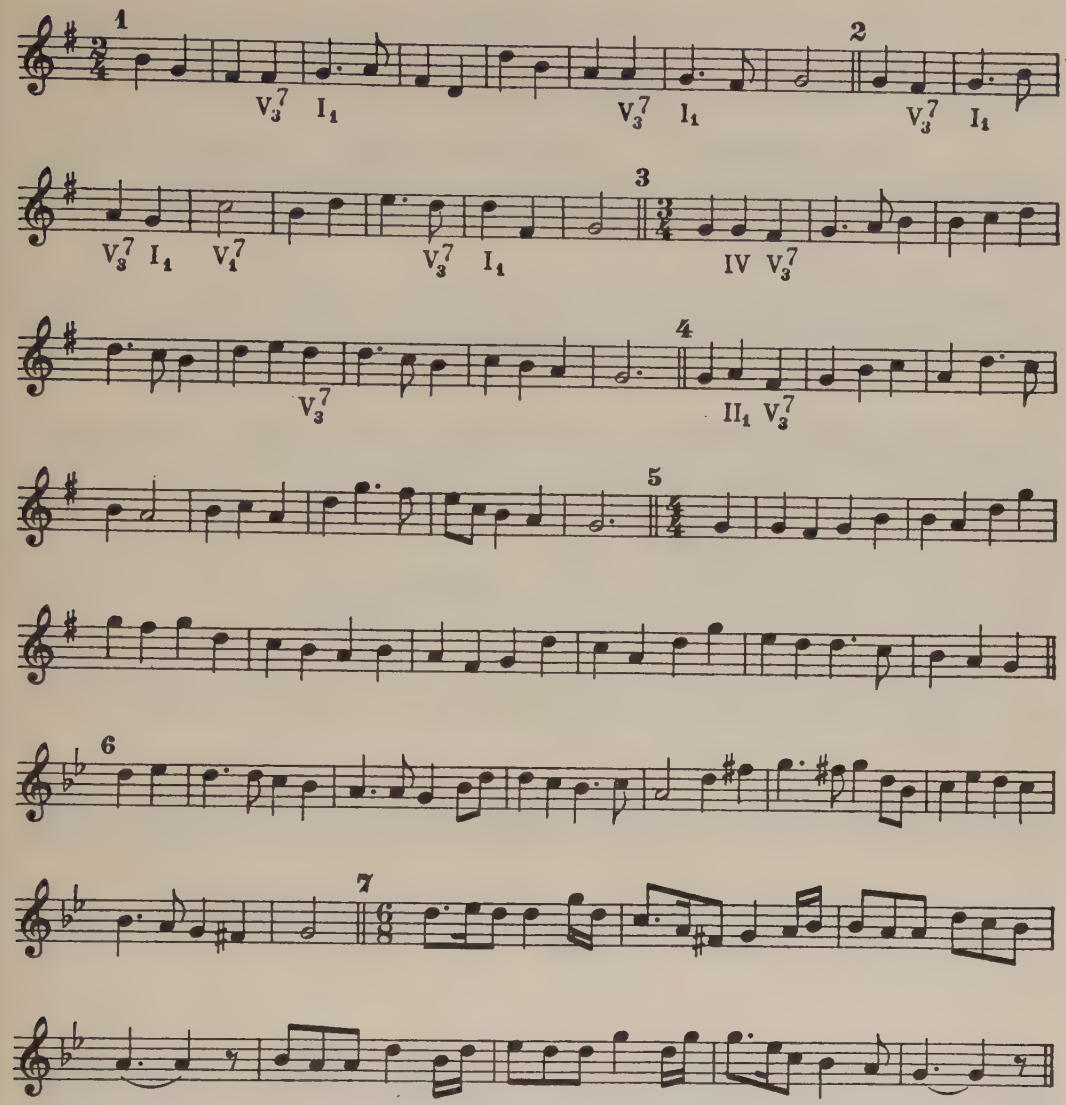
(3) Harmonize the following melodies.

The V_3^7 chord is used to harmonize the 5th, 7th and 2nd degrees of the scale.

(a) Play the melody and recite the number-names of the chords that will be used for harmonizing.

(b) Play the melody and recite the letter-names and the quality of the chords.

(c) Harmonize each melody, first using the V^7 chord in fundamenta, position only, then using the V_1^7 and V_3^7 chords whenever possible noting the use of the inversion.



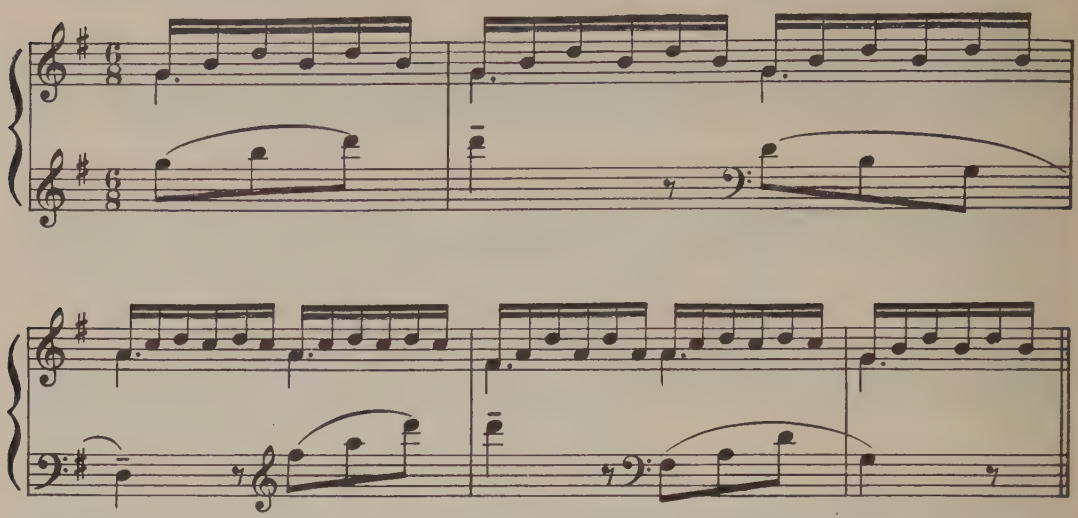
(4) Play the I V_3^7 I_1 chords in each major and minor key according to the following exercise. Relax after each pulse.

(a) Recite the letter-name and quality of the chord.

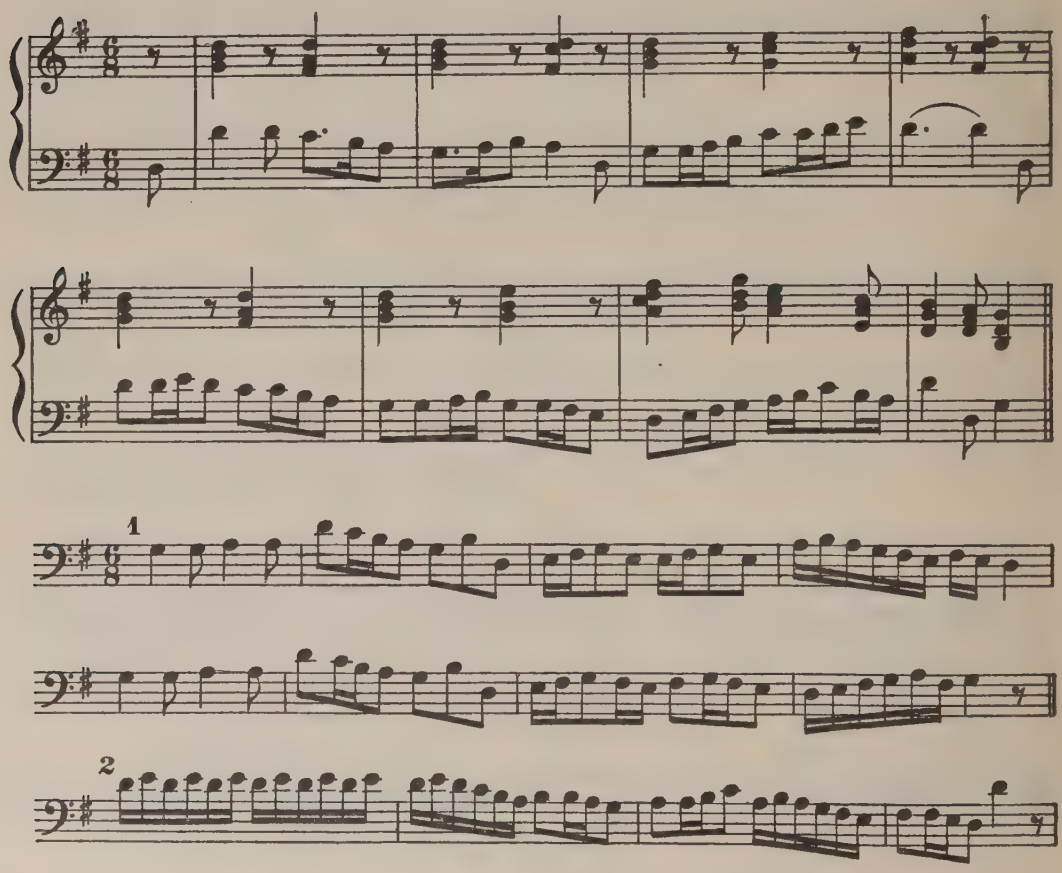
(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play.

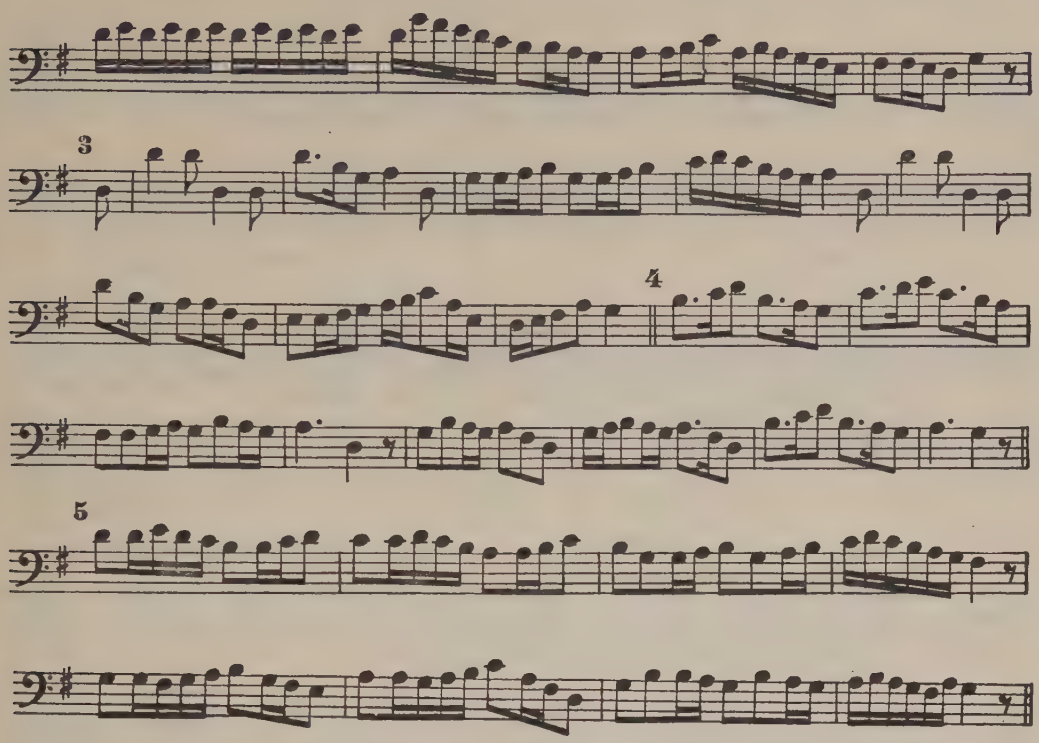
(5) Break up the I V^7 I chords in each major and minor key according to the model given below.

Have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, employing all triads and the V^7 chord. Use the style of piano accompaniment given in the model.



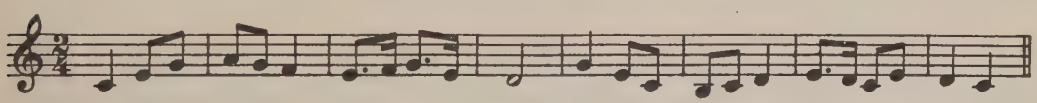


(7) Using the V_1^7 and V_3^7 chords, improvise contrasting periods of chords in each major and minor key, in duple meter.

Plan each phrase before starting to play.

(8) Improvise melodies in period-form, parallel by inversion, in each major and minor key. Employ original motives in exact and modified repetition and sequence.

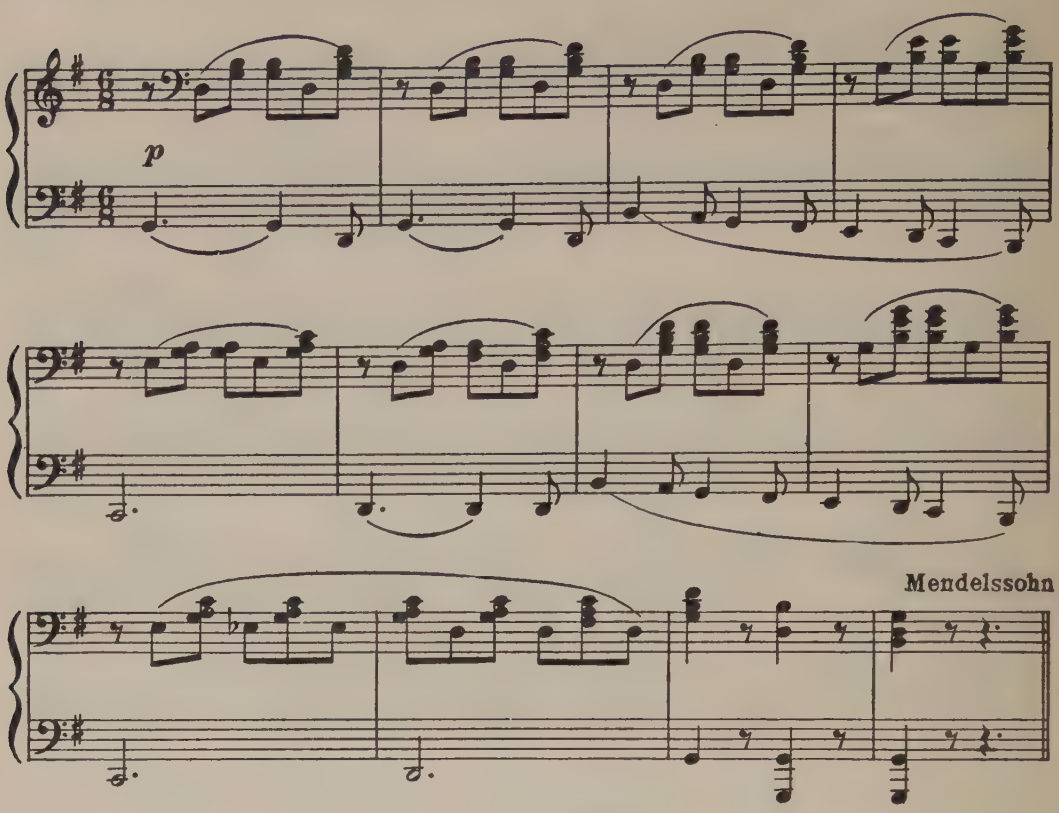
A period is parallel in construction when the consequent phrase is an inversion of the antecedent phrase.



(9) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(10) Transpose the following sets of chords and the piano piece to the keys of A♭ A B♭ B F E and E♭.



Lesson XVIII

THE V_2^7 CHORD

The V_2^7 (five-seven-two) chord has the 5th of the chord (the 2nd degree of the scale) in the bass. The V_2^7 chord will resolve to the I chord. It may be preceded by any chord but the VI chord.

Note. The progression V_2^7 I_1 is given in Lesson XIX.

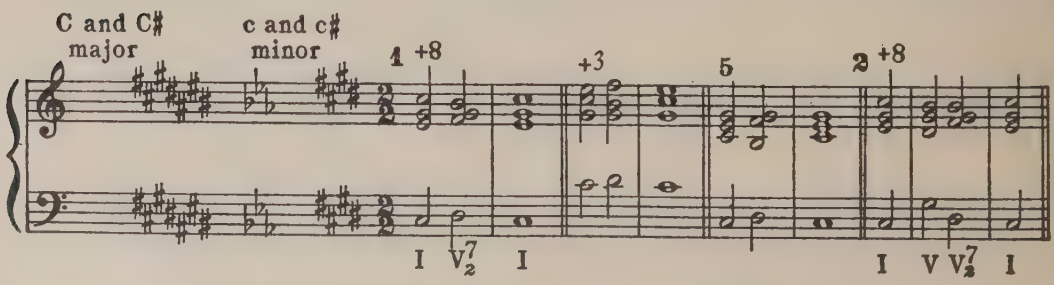
Drill 41

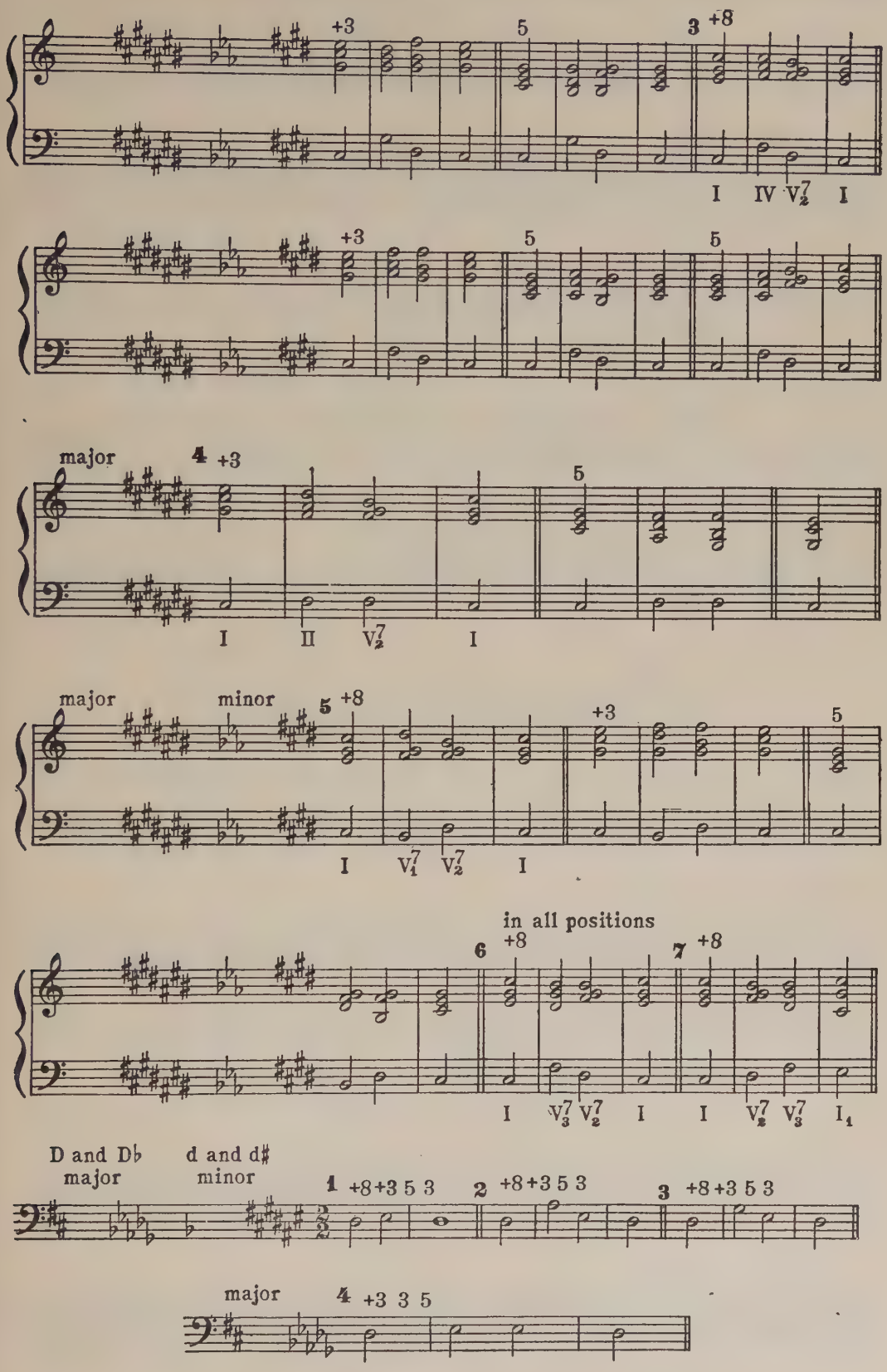
(1) Play the following chord progressions in each major and minor key according to the exercises given below.

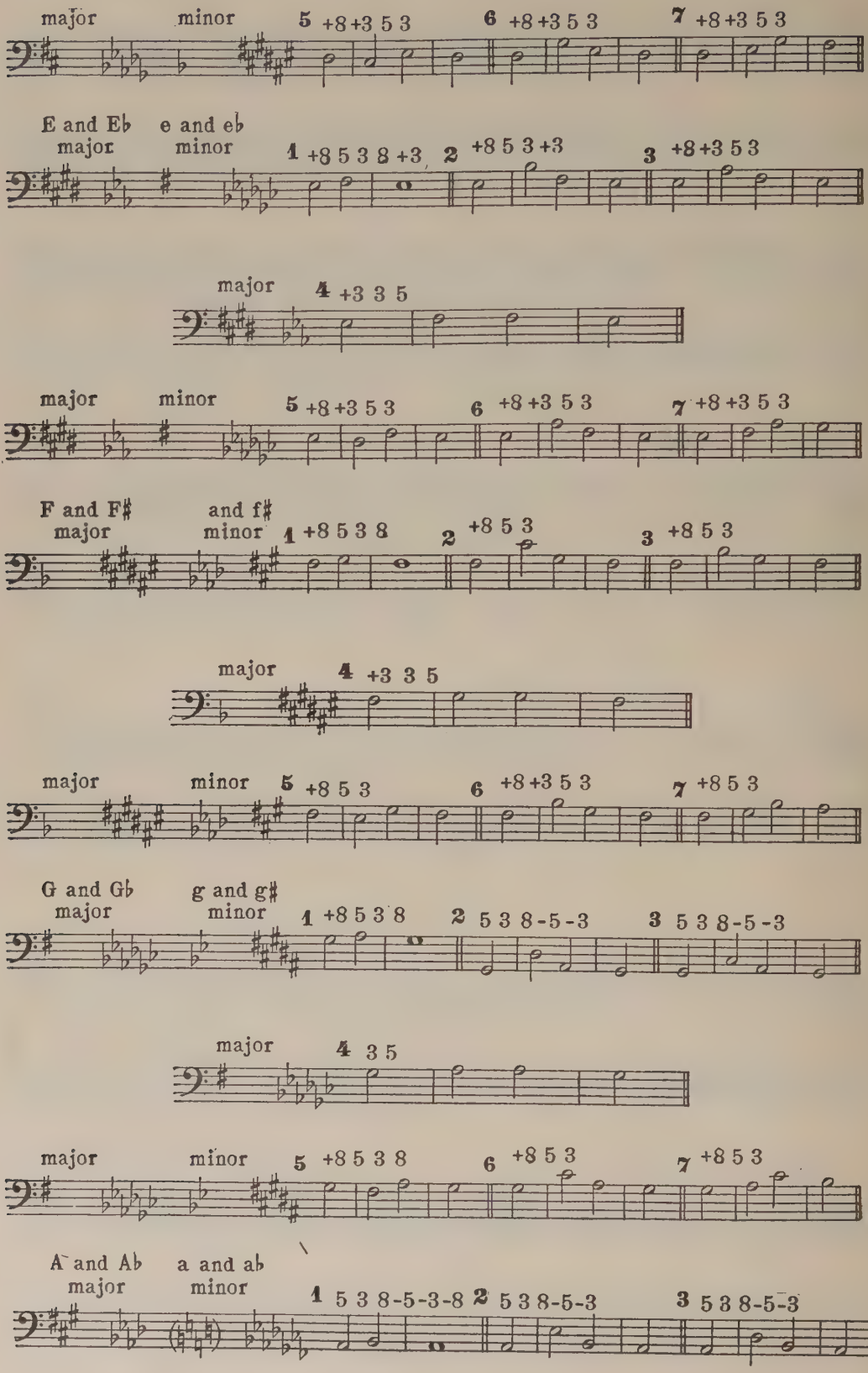
(a) Recite the name and quality of each chord before playing.

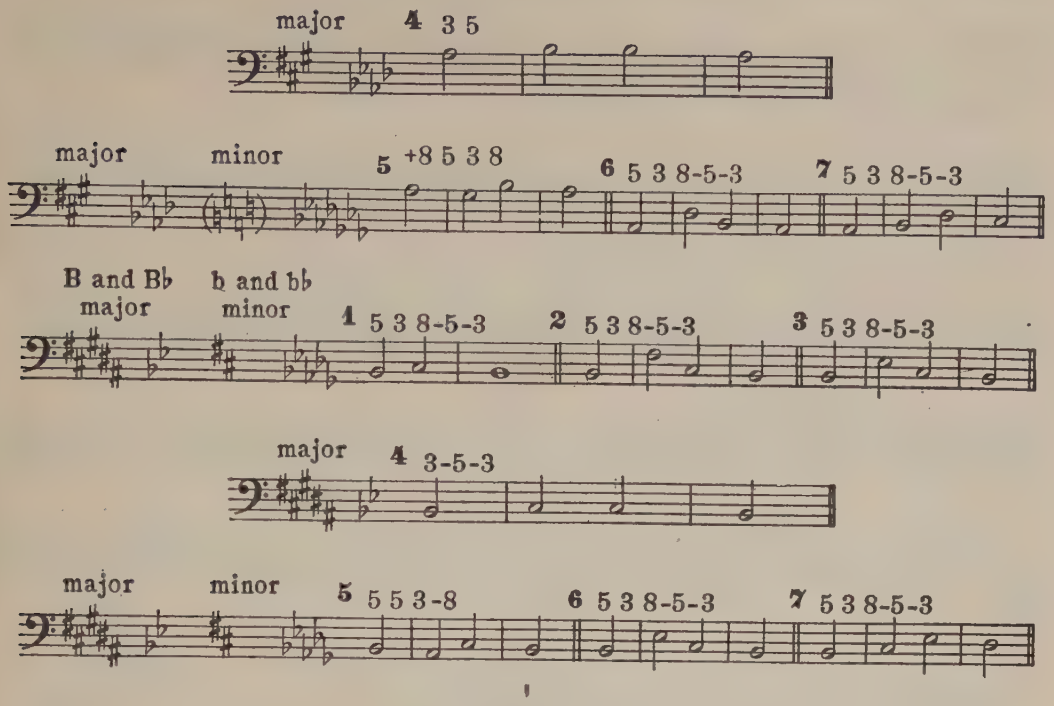
(b) Study the character and effect of the discord, and the use of inversions.

(c) Play the V_2^7 I chords in each major and minor key without reference to the written exercise.




+3
5
3 +8
I IV V$_2^7$ I
+3
5
5
major
4 +3
5
I II V$_2^7$ I
major
minor
5 +8
+3
5
I V$_1^7$ V$_2^7$ I
in all positions
6 +8
7 +8
I V$_3^7$ V$_2^7$ I I V$_2^7$ V$_3^7$ I$_1$
D and D♭ major
d and d♯ minor
1 +8 +3 5 3
2 +8 +3 5 3
3 +8 +3 5 3
major
4 +3 3 5


major
minor
5 +8+3 5 3
6 +8+3 5 3
7 +8+3 5 3
E and Eb major
e and eb minor
1 +8 5 3 8 +3
2 +8 5 3 +3
3 +8+3 5 3
major
4 +3 3 5
major
minor
5 +8+3 5 3
6 +8+3 5 3
7 +8+3 5 3
F and F♯ major
and f♯ minor
1 +8 5 3 8
2 +8 5 3
3 +8 5 3
major
4 +3 3 5
major
minor
5 +8 5 3
6 +8+3 5 3
7 +8 5 3
G and Gb major
g and g♯ minor
1 +8 5 3 8
2 5 3 8-5-3
3 5 3 8-5-3
major
4 3 5
major
minor
5 +8 5 3 8
6 +8 5 3
7 +8 5 3
A and Ab major
a and ab minor
1 5 3 8-5-3-8
2 5 3 8-5-3
3 5 3 8-5-3



(2) Play the following chord successions in each major and minor key, giving four slow pulses to each chord.

(a) I IV V_3^7 I_1 V_2^7 I VI V V_1^7 I.

(b) I VI I_2 V^7 VI VI_1 V_1^7 V_2^7 I.

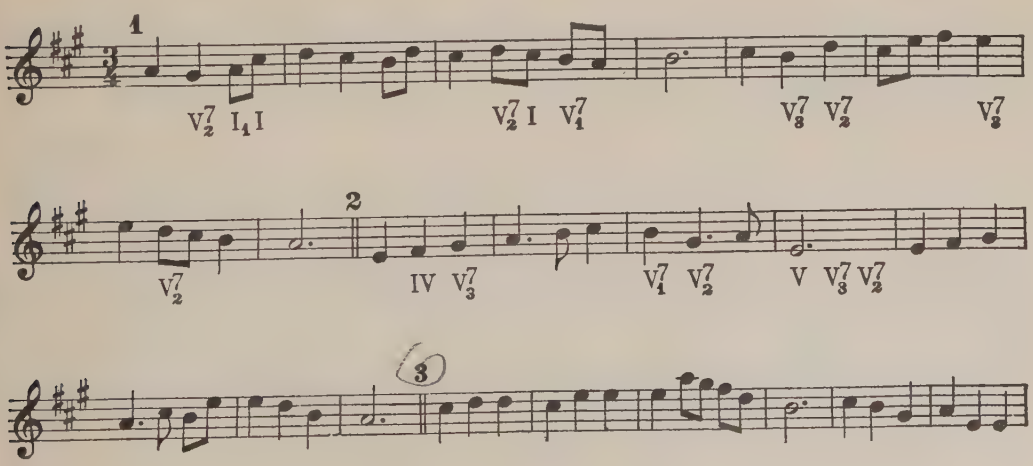
(c) I V_1^7 I V_3^7 I_1 V_2^7 V_1^7 I V^7 I.

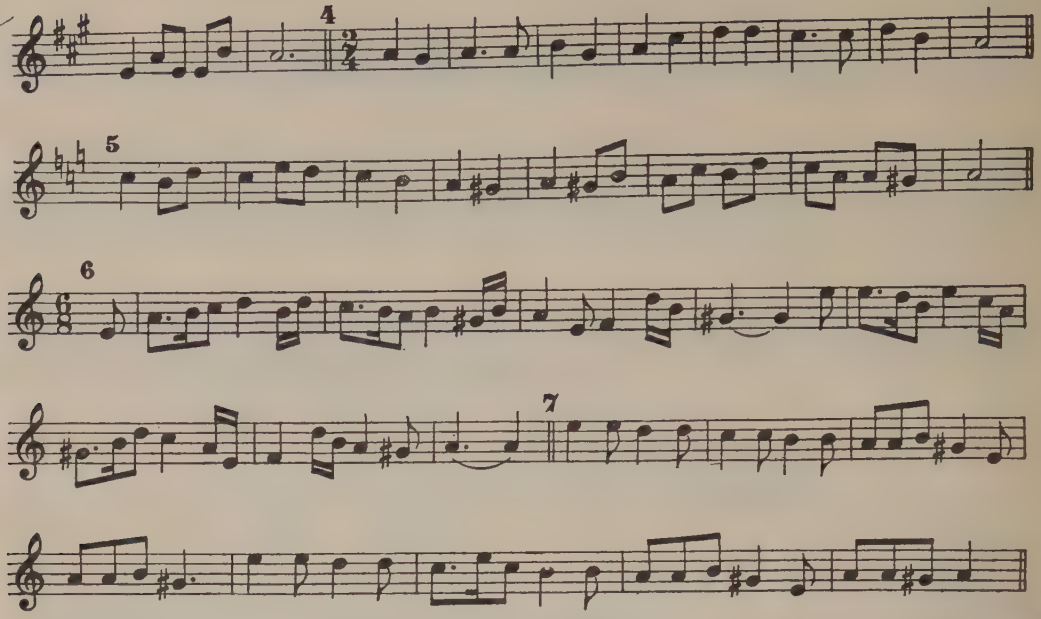
(3) Harmonize the following melodies. The V_2^7 chord is used to harmonize the 5th, 7th and 4th degrees of the scale.

(a) Play the melody and recite the number-names of the chords that will be used for harmonizing.

(b) Play the melody and recite the letter-names and the quality of the chords.

(c) Harmonize each melody, first using the V^7 chord in fundamental position only, then using the V_1^7 V_2^7 and V_3^7 chords whenever possible, noting the use of the inversion.





(4) Play the I V_2^7 I chords in each major and minor key according to the following exercise. Observe the rhythmic phrasing indicated by the slurs.

(a) Recite the letter-name and quality of the chord.

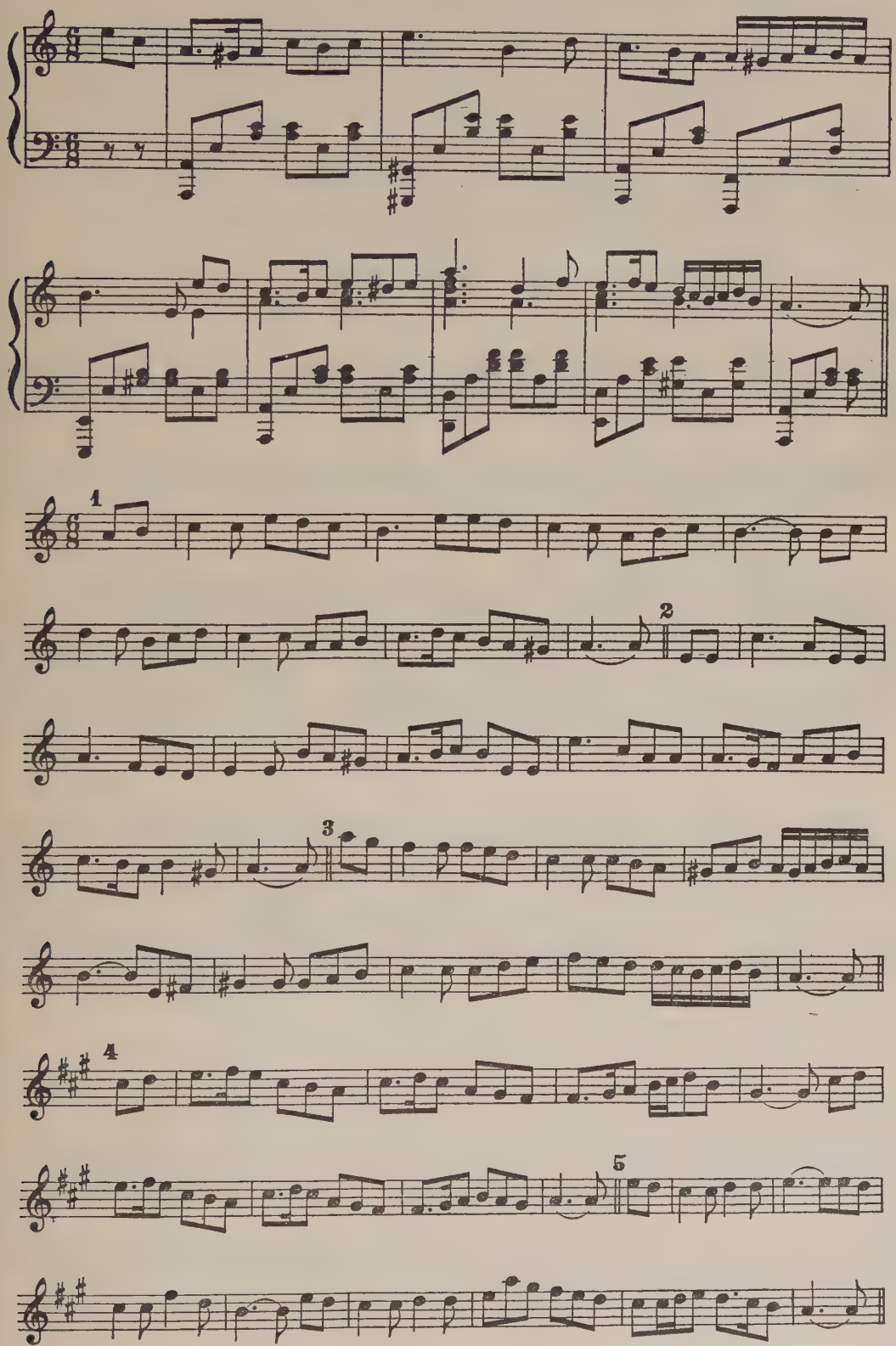
(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play.

(5) Break up the I V I chords in each major and minor key according to the model given below.

Have thoroughly in mind what is to be done before starting to play.

Mendelssohn

(6) Harmonize the following melodies, employing all triads and the V^7 chord in all inversions. Use the style of piano accompaniment given in the model.



(7) Using the V^7 chord in all inversions, improvise contrasting periods of chords in each major and minor key, in triple meter.

(a) Plan each phrase before starting to play.

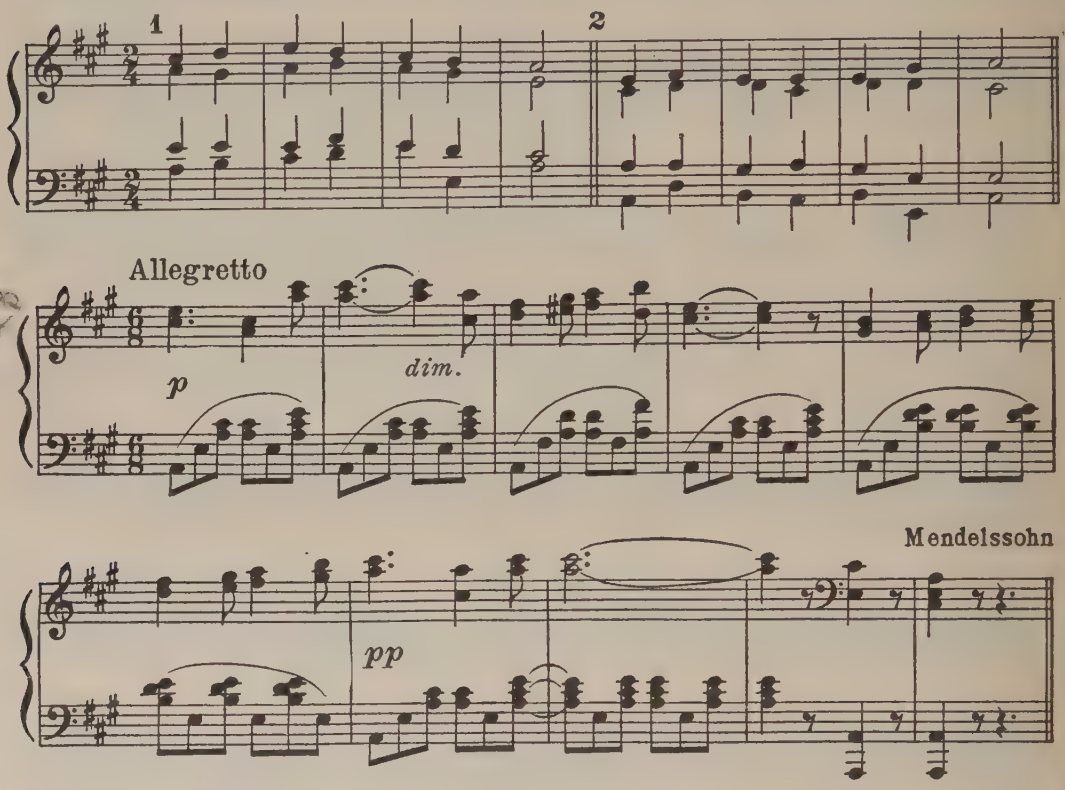
(b) Repeat, using an occasional and for rhythmic variety.

(8) Improvise melodies in period-form, parallel by inversion and parallel by sequence. Employ original motives in exact and modified repetition and sequence.

(9) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(10) Transpose the following sets of chords and the piano piece to the keys of B♭ B C G G♭ F♯ and F.



Lesson XIX

IRREGULAR RESOLUTIONS OF CHORD SEVENTHS

As the V^7 chord resolves to the I chord, the seventh of the V^7 chord (the 4th degree of the scale) normally resolves to the 3rd degree of the scale in the same voice-part.

The seventh of the chord may be transferred from one voice-part to another in repetitions of the V^7 chord as in Exercise 1. This is known as the *transferred resolution.*

The resolution of the chord-seventh may be delayed, as in Exercises 3 to 8. This is known as *delayed resolution.*

Note. This exceptional resolution may appear in any voice-part.

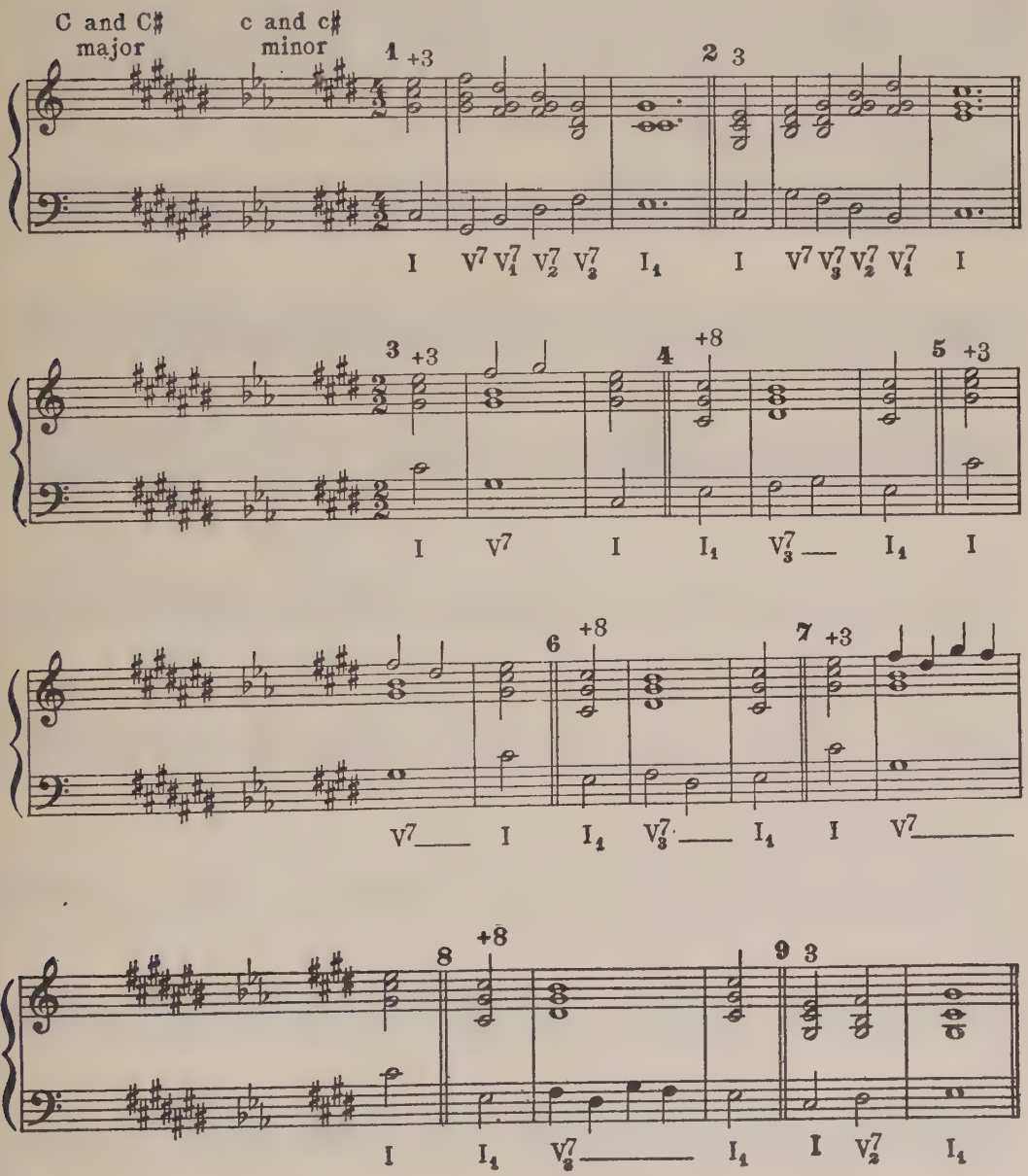
The chord-seventh may ascend when the V_2^7 chord resolves to the I_1 chord, as in Exercise 9. This is known as the *ascending resolution.*

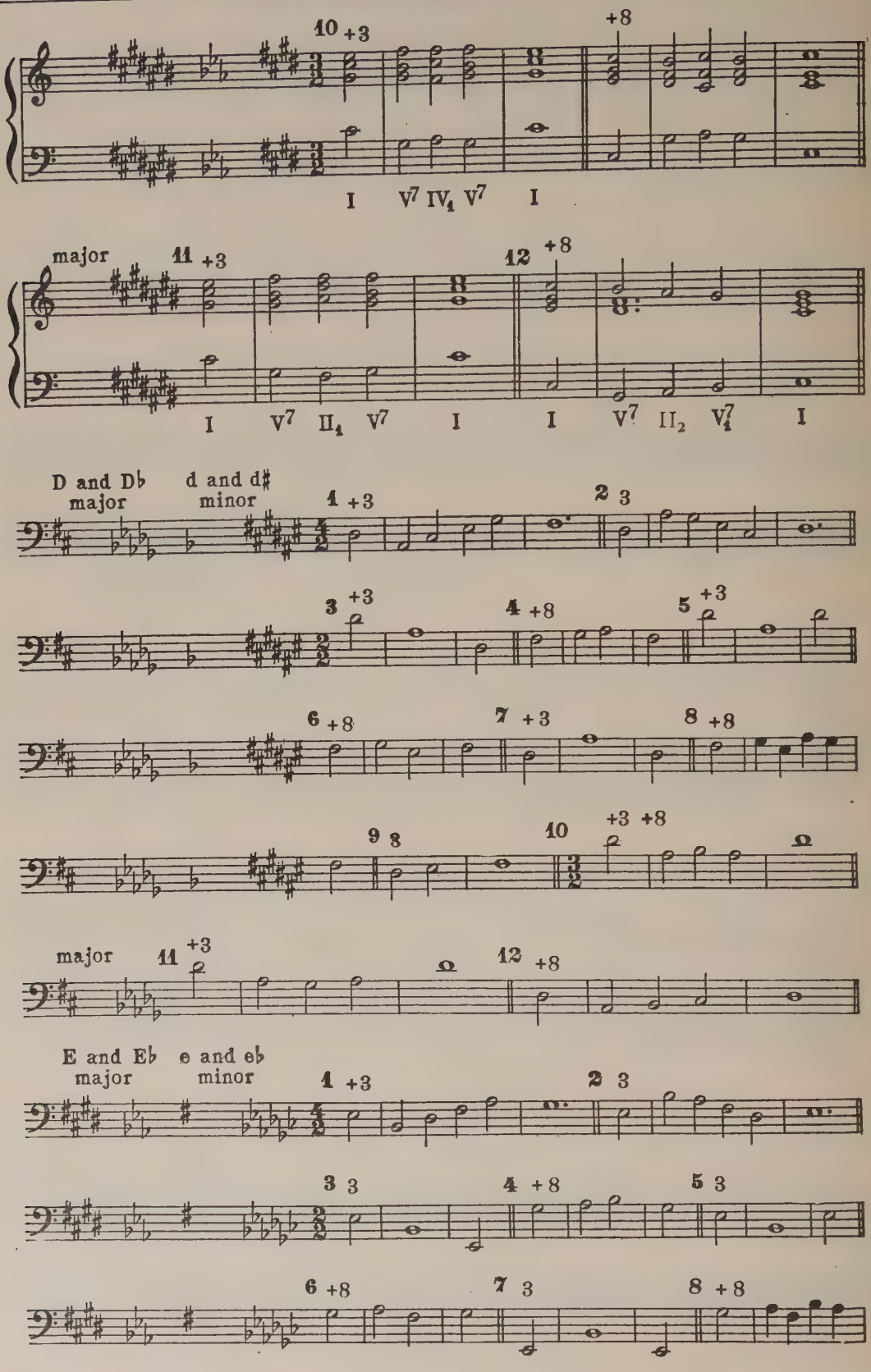
The chord-seventh may remain stationary and be reharmonized by the IV_1 II_1 or II chord as in Exercises 10 to 12. This is known as the *passive* or *stationary resolution.*

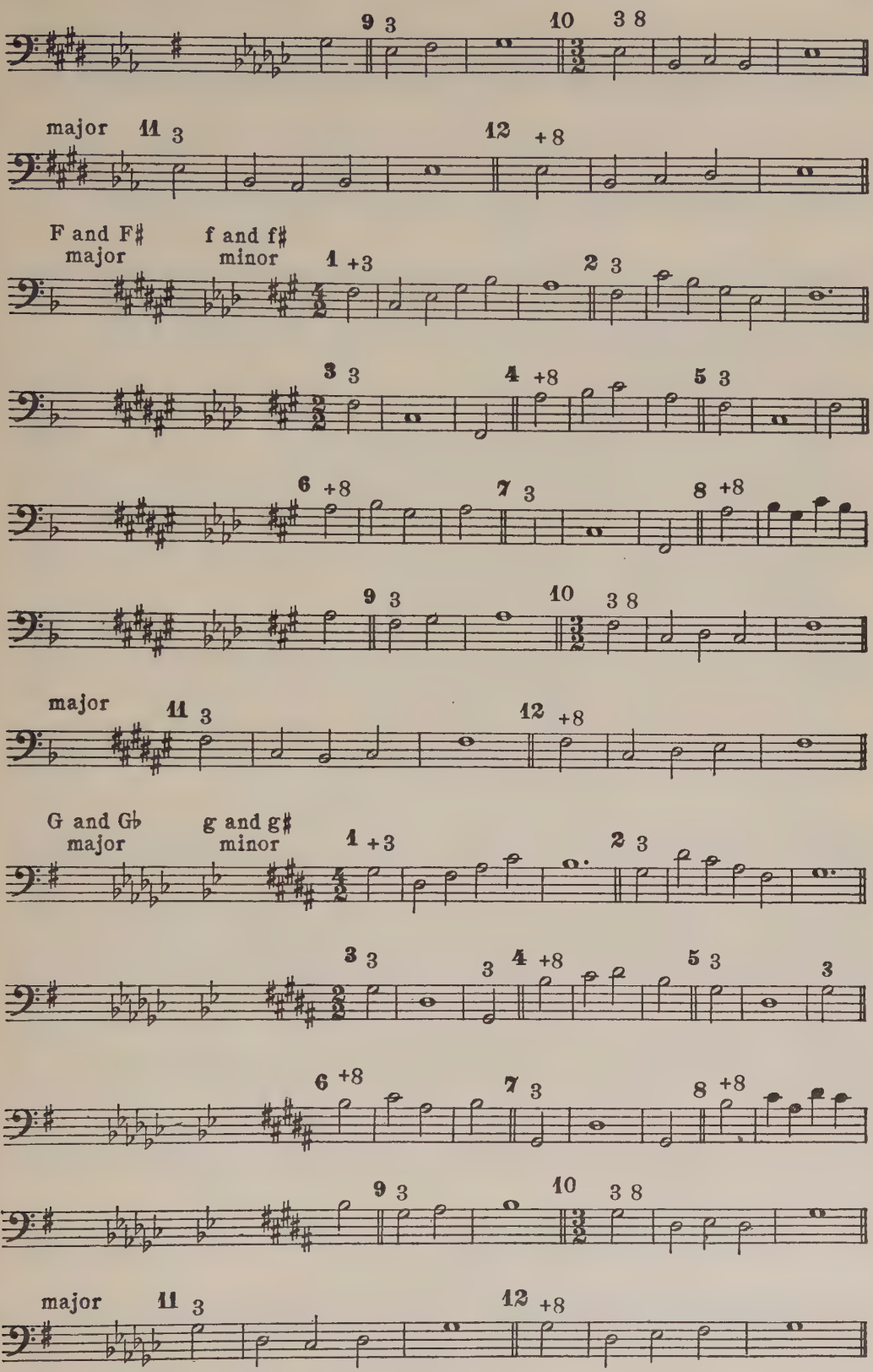
Drill 42

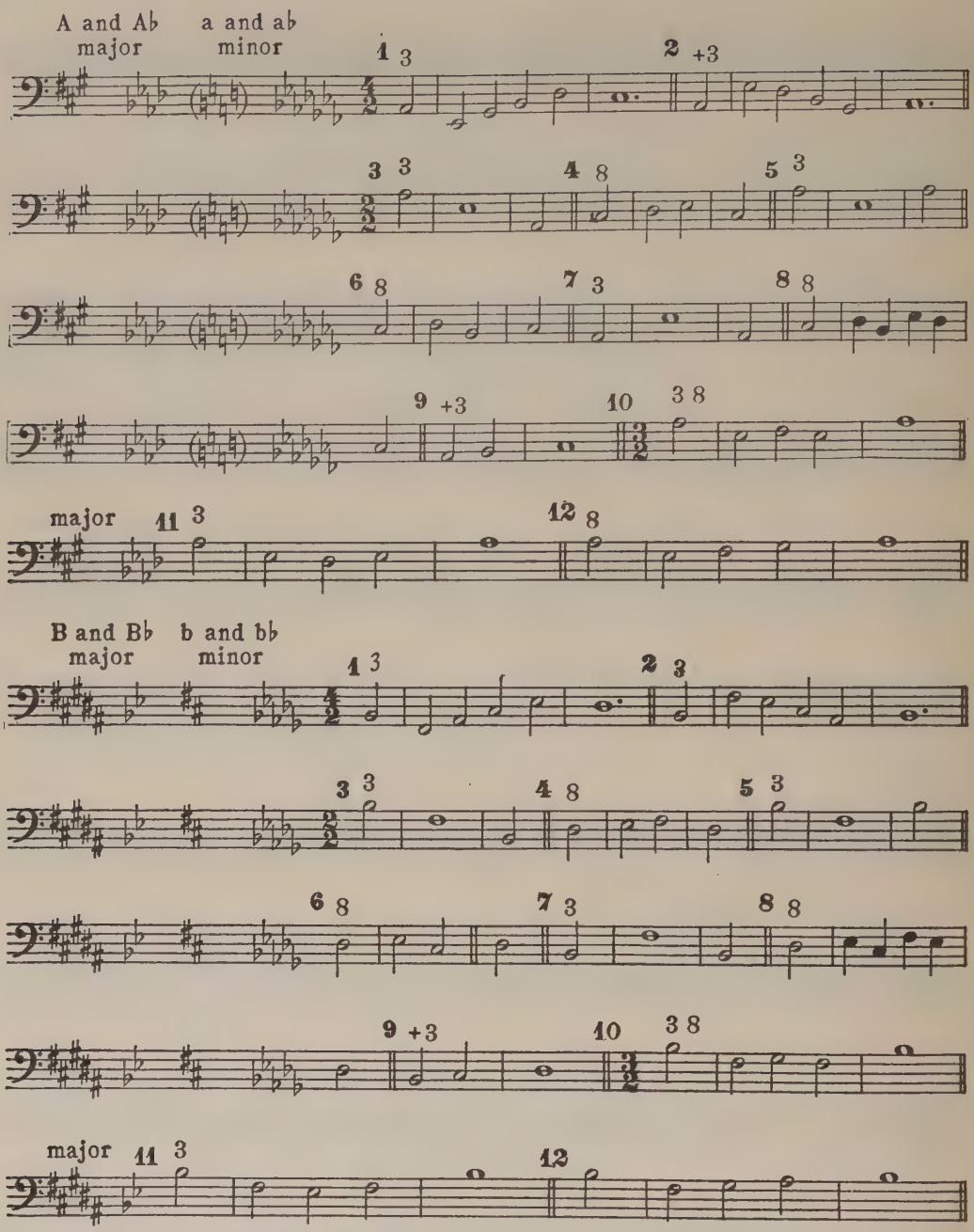
(1) Play the following chord successions in each major and minor key according to the exercises given below.

(a) Recite the name and quality of each chord before playing.
(b) Study the character, effect and use of these exceptional progressions.
(c) Play these progressions from memory.


C and C♯ major
c and c♯ minor
1 +3
2 3
I V7 V7/1 V7/2 V7/3 I1 I V7 V7/3 V7/2 V7/1 I
3 +3
4 +8
5 +3
I V7 I I1 V7/3 — I1 I
6 +8
7 +3
V7 — I I1 V7/3 — I1 I V7 —
8 +8
9 3
I I1 V7/2 — I1 I V7/2 I1


10 +3
+8
I V7 IV4 V7 I
major
11 +3
12 +8
I V7 II4 V7 I I V7 II2 V4 7 I
D and Db major
d and d♯ minor
1 +3
2 3
3 +3
4 +8
5 +3
6 +8
7 +3
8 +8
9 8
10 +3 +8
major
11 +3
12 +8
E and Eb major
e and eb minor
1 +3
2 3
3 3
4 +8
5 3
6 +8
7 3
8 +8


9 3
10 3 8
major 11 3
12 +8
F and F♯ major
f and f♯ minor
1 +3
2 3
3 3
4 +8
5 3
6 +8
7 3
8 +8
9 3
10 3 8
major 11 3
12 +8
G and G♭ major
g and g♯ minor
1 +3
2 3
3 3
3
4 +8
5 3
3
6 +8
7 3
8 +8
9 3
10 3 8
major 11 3
12 +8



(2) Play the following chord successions in each major and minor key, giving four slow pulses to each chord.

(a) I V_2^7 V_3^7 I_1 IV II V_2^7 V^7 I.

(b) I V_2^7 I_1 V_3^7 I_1 IV V_3^7 I_1 V_1 I.

(c) I IV V_3^7 V_2^7 I VI IV V_7 V_3^7 V_2^7 V_1^7 I.

(3) Harmonize the following melodies.

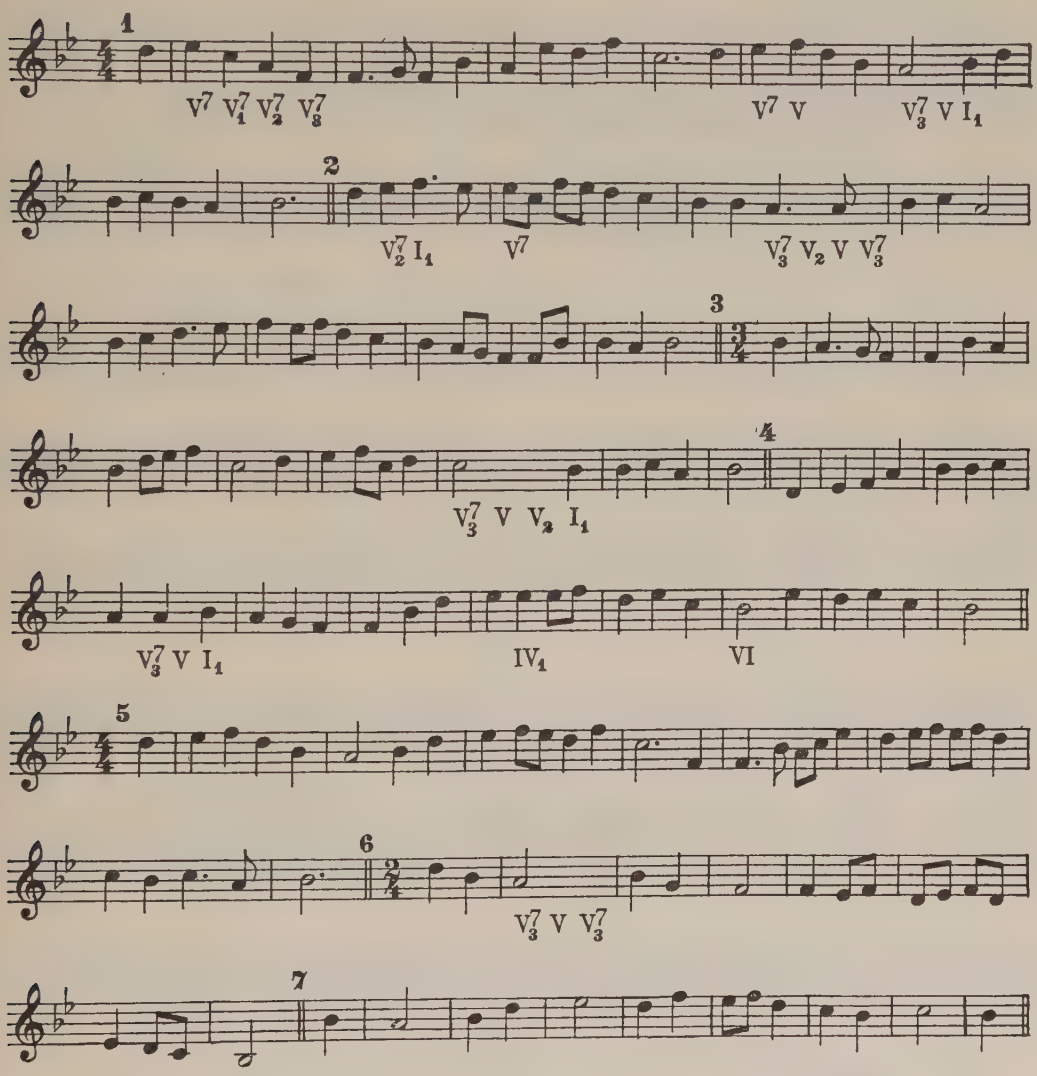
The transferred resolution of the chord-seventh is used when there are consecutive leaps in the V^7 chord.

The deferred resolution for the progressions 4 5 3; 4 2 3; 4 2 5 3.

The ascending resolution for the progression 3 4 5.
The stationary or passive resolution for the progressions 4 4 4 and 4 4 3.

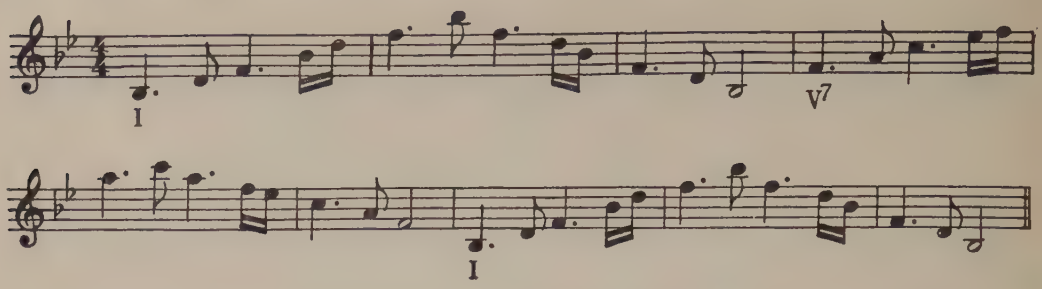
(a) Play the melody and recite the number-names of the chords that will be used for harmonizing.
(b) Recite the letter-names and the quality of the chords.
(c) Harmonize, using the exceptional resolutions of the chord-seventh whenever possible.

NOTE. The chord-seventh, the 4th degree of the scale, resolves eventually to the 3rd degree in each case. This is very difficult and cannot be mastered in one lesson. Go on to the next lesson, and review this from time to time as these progressions are used in succeeding lessons.



(4) Play the I V^7 I chords in each major and minor key according to the following exercise.

(a) Recite the letter-name and quality of the chord.
(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play.

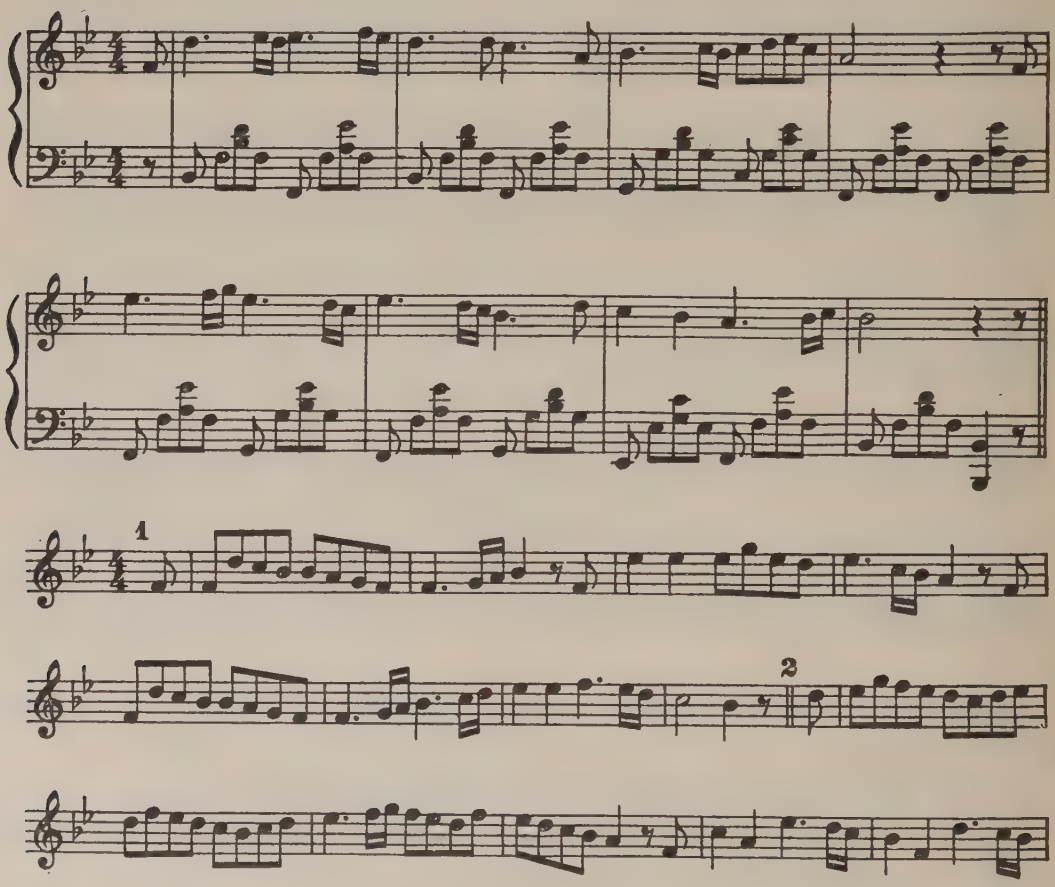


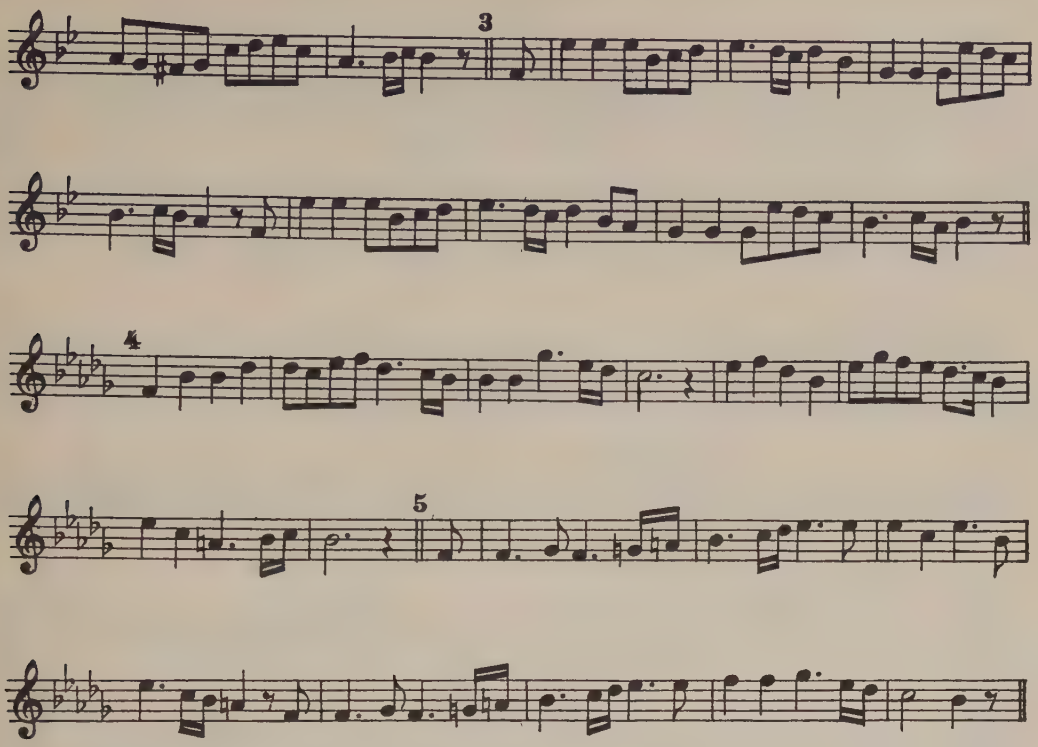
(5) Break up the I V_2^7 I chords in each major and minor key according to the model given below.

Have thoroughly in mind what is to be done before starting to play.

(6) Harmonize the following melodies, employing the irregular resolutions of the chord-seventh whenever possible. Use the style of piano accompaniment given in the model.

Carefully analyze the use of the irregular resolutions in the model.





(7) Improvise melodic phrases in duple meter with accompaniment. Work as follows:

(a) Employing the following style of piano accompaniment and using one chord for a measure, think the phrase. For example, it would be possible to have any of the following combinations, each beginning with the I chord and ending with the V^7 I chords:

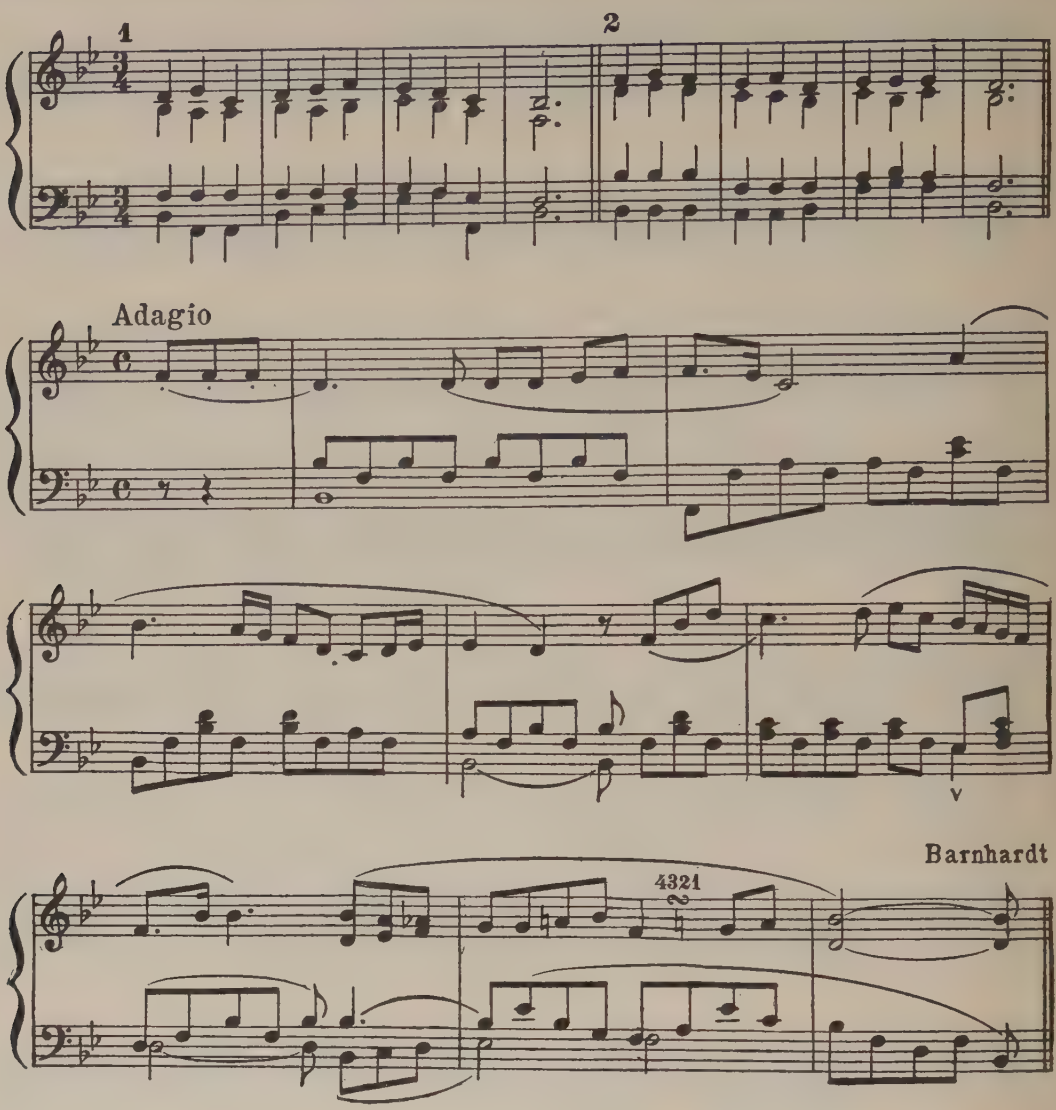
$\frac{2}{4}$ I | IV | V^7 | I || I | VI | V^7 | I || I | II | V^7 | I ||

(b) The melody will start with any tone of the I chord and will progress according to the instructions given in the preceding lessons. A tone of the prevailing chord must appear upon the first pulse of each measure.

(8) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(9) Transpose the following sets of chords and the piano piece to the keys of C D♭ D A A♭ G and G♭.



LESSON XX

THE V^9 CHORD

The V^9 (five-nine) chord is formed by adding a third to the V^7 chord. In four-part writing the fifth of the chord is omitted. This chord is best used in fundamental position with the chord-ninth in the soprano. It is seldom inverted. The ninth of the chord (the 6th degree of the scale) will resolve downward to the 5th degree.

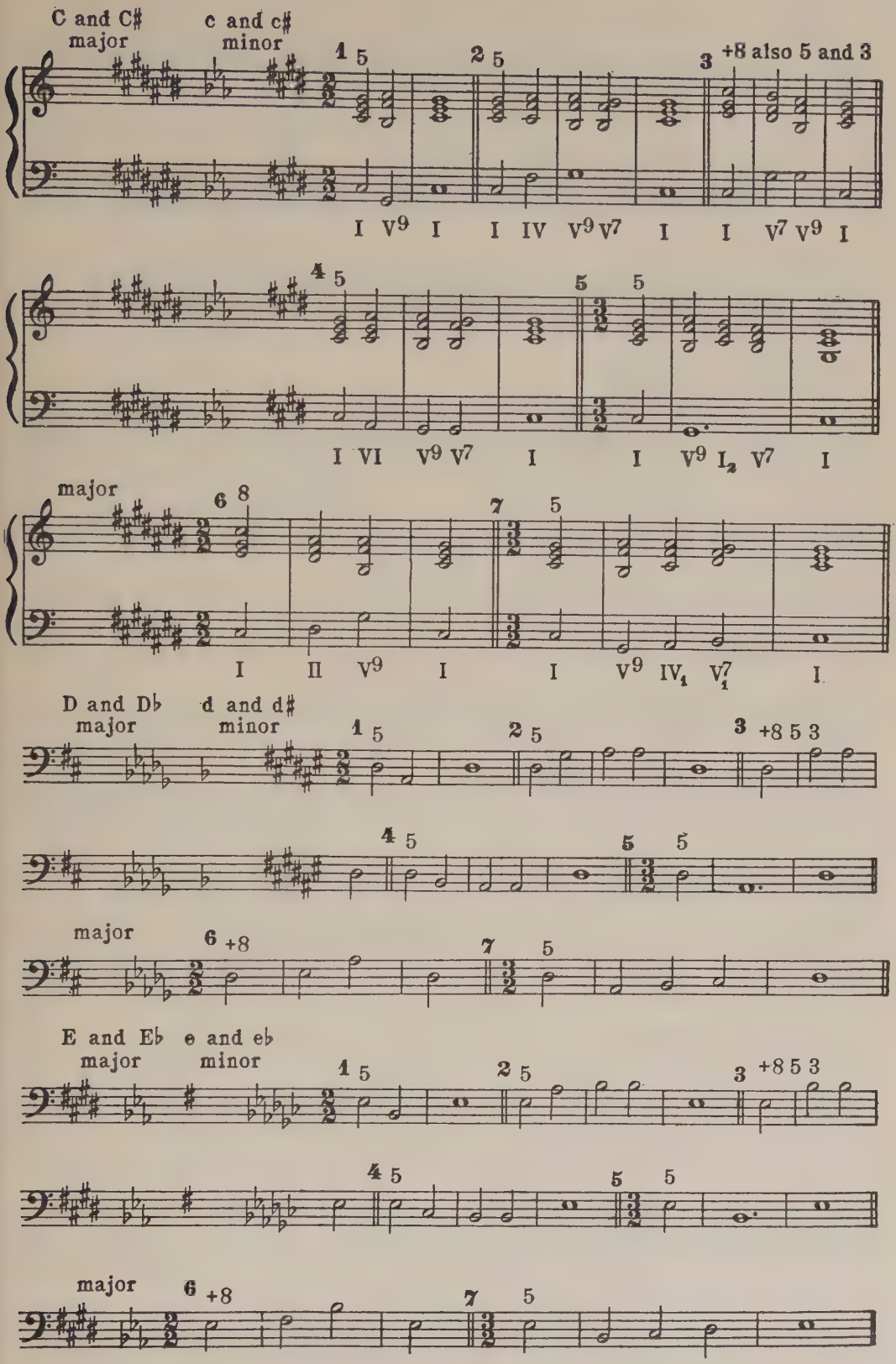
Drill 43

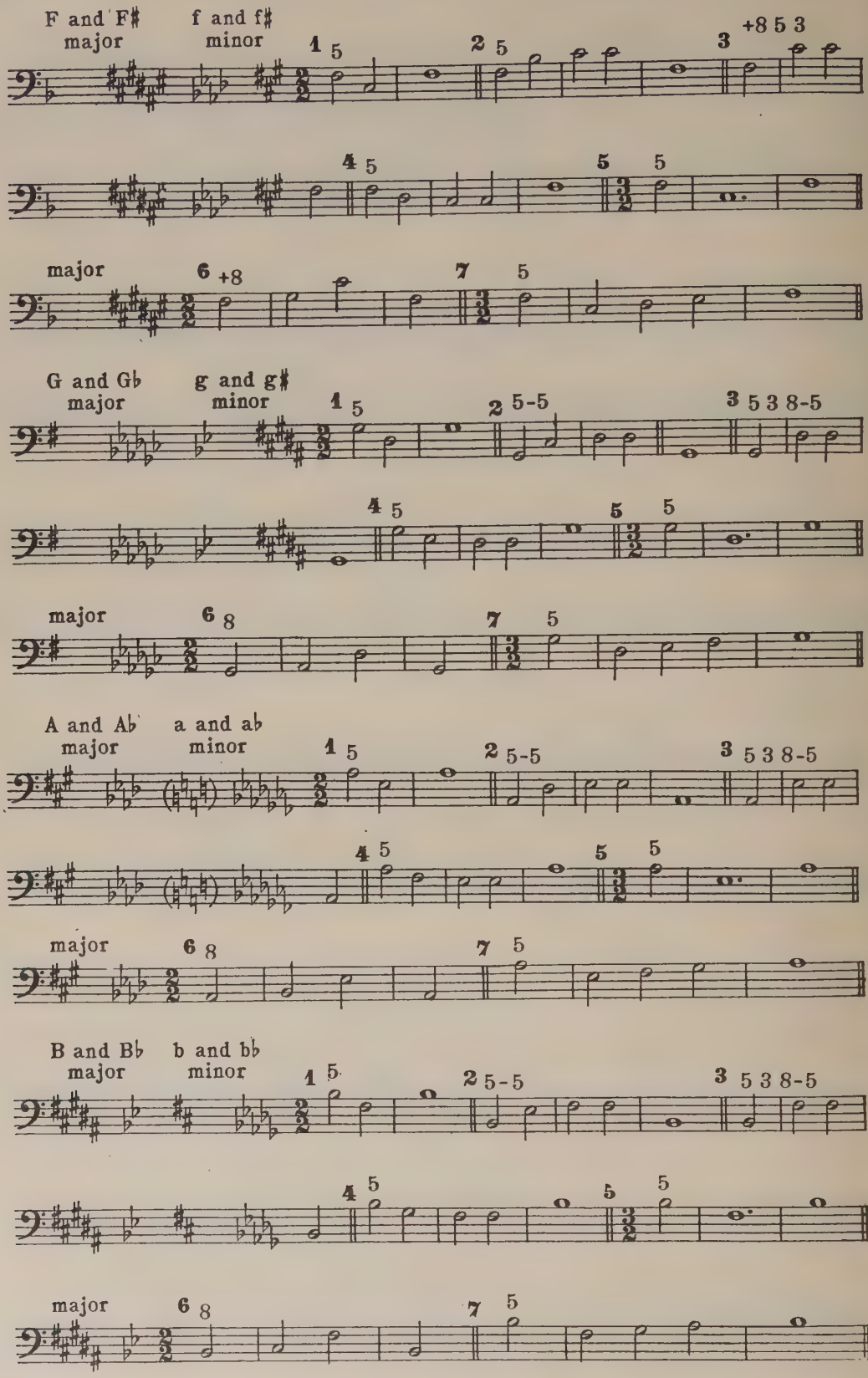
(1) Play the following chord progressions in each major and minor key according to the exercises given below.

(a) Recite the name and quality of each chord before playing.

(b) Study the character and effect of the V^9 chord.

NOTE. The V^9 chord sounds like the V^7 chord with an upper neighbor or appoggiatura to the root of the chord, i.e., the ear hears the resolution of the 6th degree of the scale before the resolution of the entire chord.


C and C♯ major
c and c♯ minor
1 5
2 5
3 +8 also 5 and 3
I V9 I I IV V9 V7 I I V7 V9 I
4 5
5 5
I VI V9 V7 I I V9 I2 V7 I
major
6 8
7 5
I II V9 I I V9 IV1 V7 1 I
D and D♭ major
d and d♯ minor
1 5
2 5
3 +8 5 3
4 5
5 5
major
6 +8
7 5
E and E♭ major
e and e♭ minor
1 5
2 5
3 +8 5 3
4 5
5 5
major
6 +8
7 5


F and F♯ major
f and f♯ minor
major
G and G♭ major
g and g♯ minor
major
A and A♭ major
a and a♭ minor
major
B and B♭ major
b and b♭ minor
major

(2) Play the following chord successions in each major and minor key, giving four slow pulses to each chord.

(a) I IV V^9 V^7 I VI IV V^9 V^7 I.

(b) I III IV V^9 I V^7 V^9 V^7 I V^7_1 I.

(c) I IV II V^9 V^7 I II V^9 V^7 I.

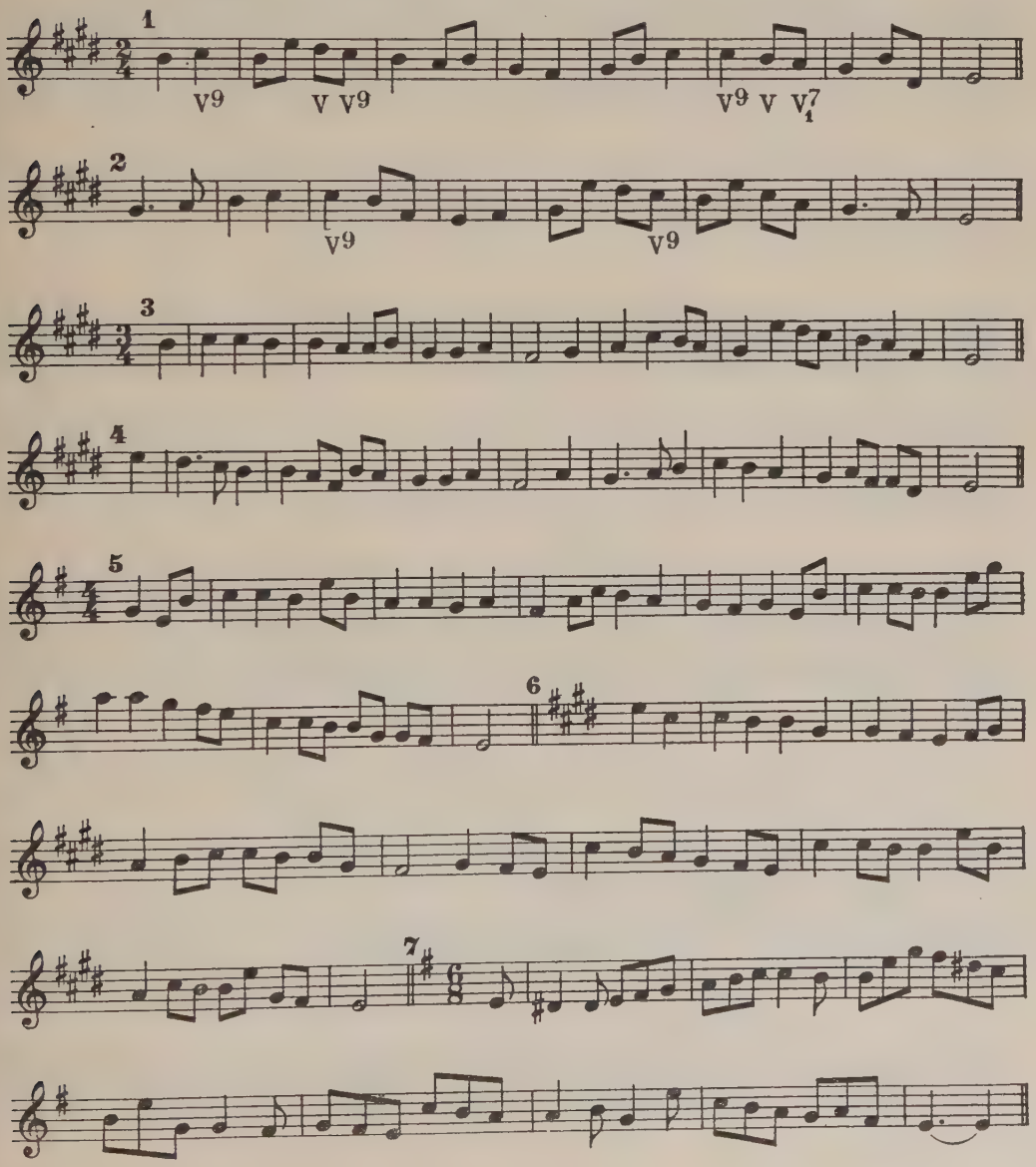
(3) Harmonize the following melodies. The 6th degree of the scale resolving downward may be harmonized with the V^9 chord. The following melodic progressions may be harmonized with the V^9 chord.

6	6	6	5	6	2	8	7	6	5
IV	V^9	V^9	I	6	4	I	V^7	V^9	I
II	V^9	V^9	V^7	V^9	V^7				

(a) Play the melody and recite the number-names of the chords that will be used for harmonizing.

(b) Recite the letter-names and the quality of the chords.

(c) Harmonize, using the V^9 chord whenever possible.



(4) Play the I V^7 I chords in each major and minor key according to the following exercise.

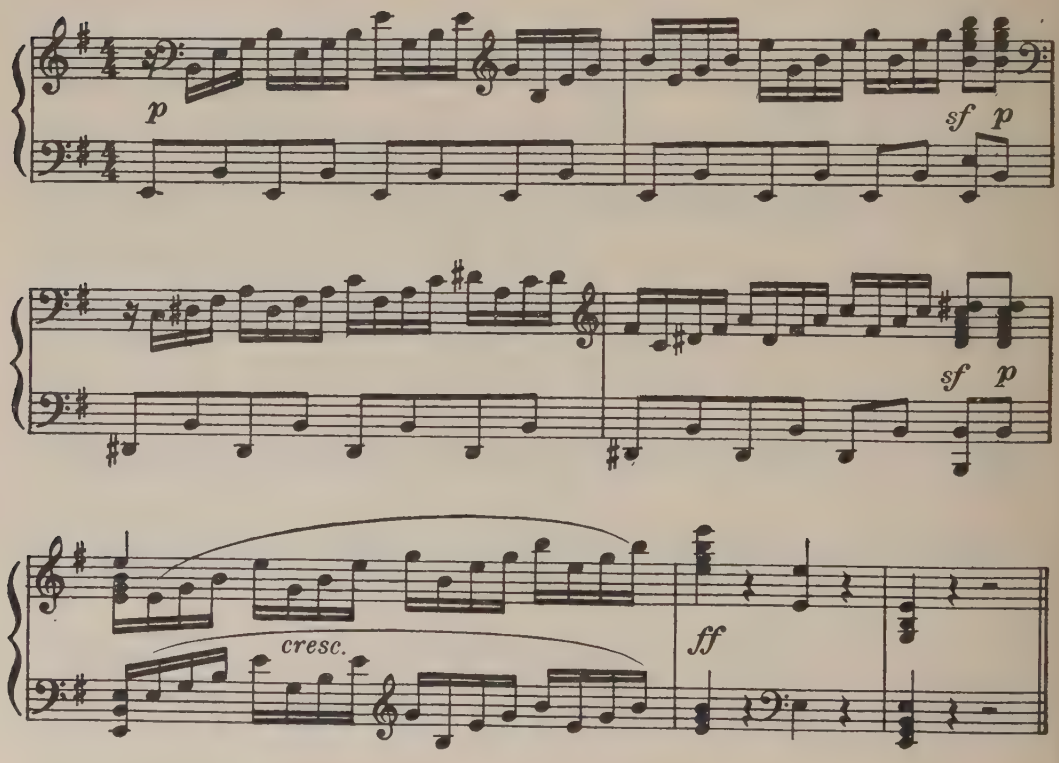
Observe the rhythmic phrasing indicated by the slurs.

(a) Recite the letter-name and quality of the chord.

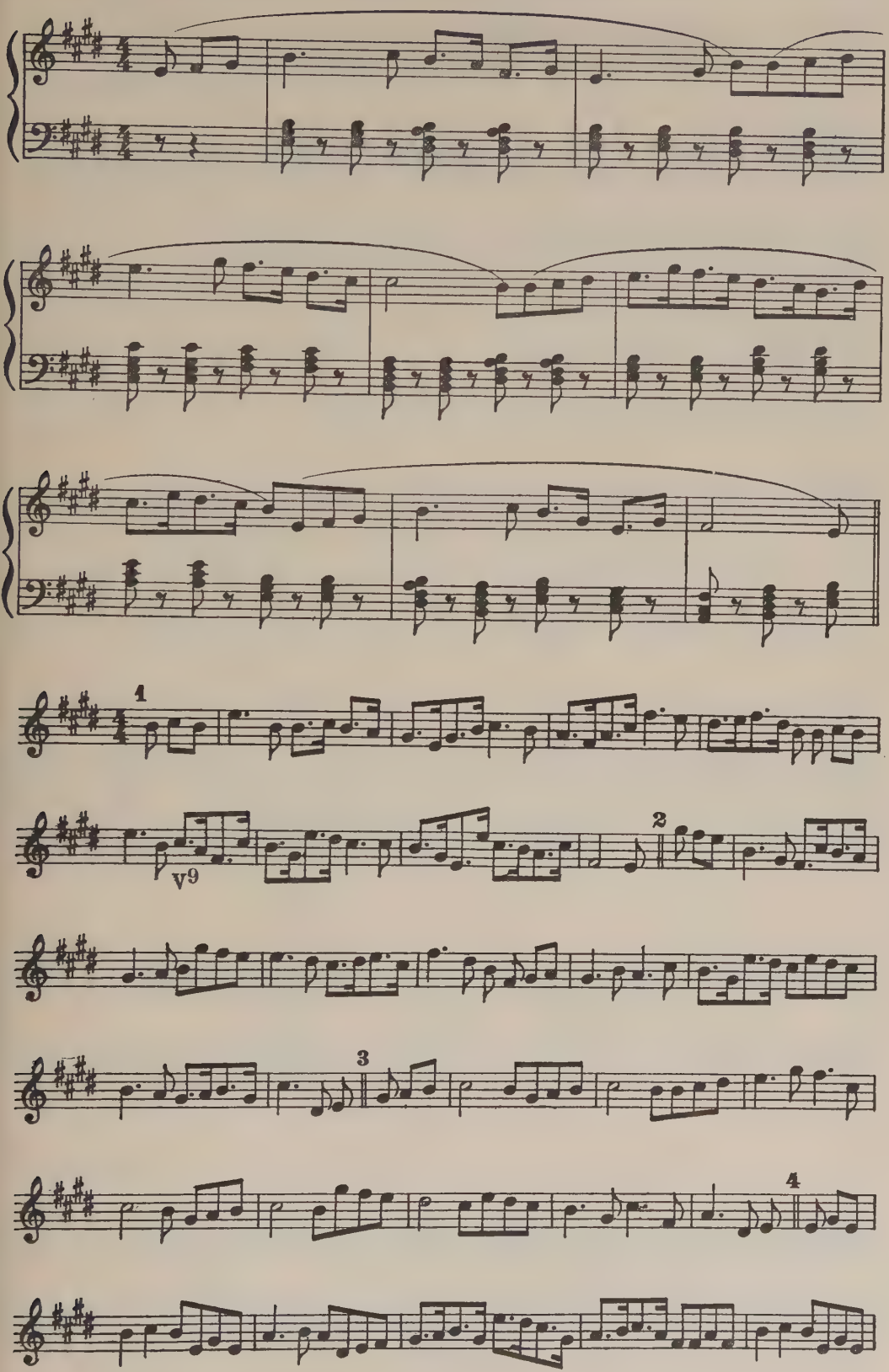
(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play.

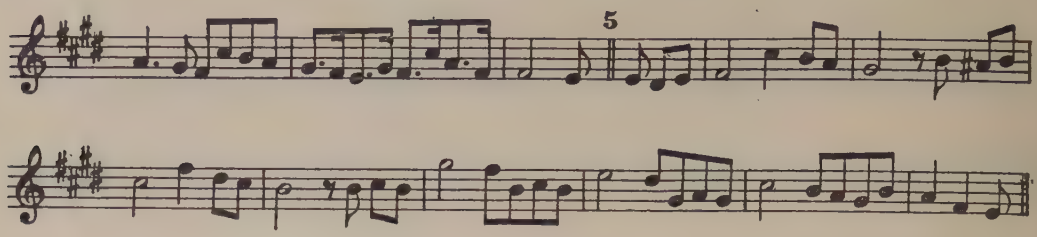
(5) Break up the I V^9 I chords in each major and minor key according to the model given below.

Have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, employing the V^9 chord whenever possible. Use the style of piano accompaniment given in the model.


1
V9
2
3
4

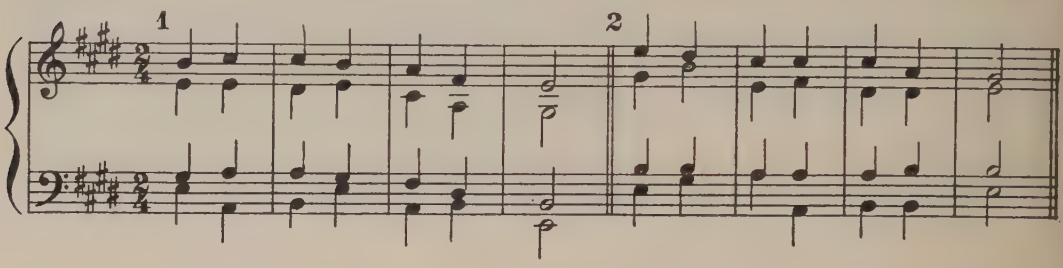


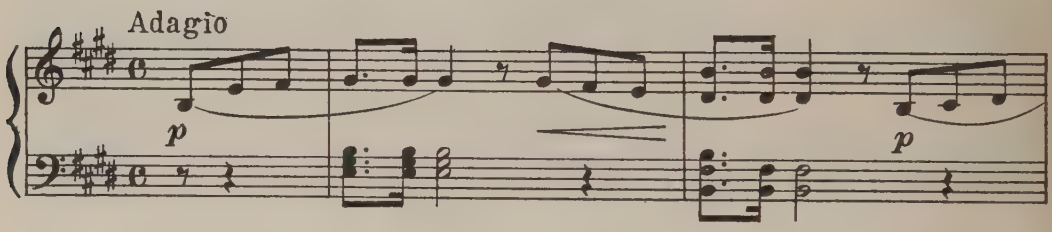
(7) Improvise melodic phrases in triple meter, using the style of accompaniment given in Lesson II. Work as outlined on page 137.

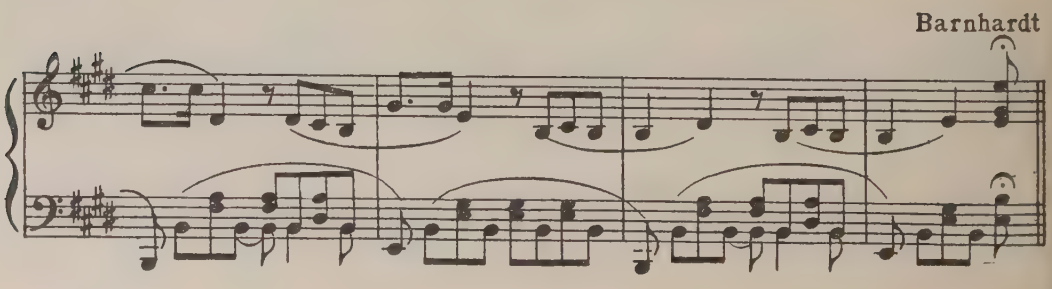
(8) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(9) Transpose the following sets of chords and the piano piece to the keys of F F♯ G C D♭ and D.







Lesson XXI

THE VII^7 CHORD

The VII^7 (the seven-seven) chord is formed by adding a third to the VII chord. This chord, like the VII, is a melodic chord. No tone is doubled or omitted, and all tones resolve according to melodic law.

The VII^7 chord may be preceded by the I chord, as in 1; the V^7 chord, as in 3; the IV chord, as in 4; the II chord, as in 5. It will be followed by the I chord or some form of the V chord. When it resolves to the I chord, the 3rd of the I chord is doubled.

The VII^7 chord may appear in fundamental position and in the first and second inversions in the major and minor modes, and in the third inversion in minor only.

This chord is called the $_0$V^9 (five-nine incomplete) chord by some theorists because the tones act as the upper tones of the V^9 chord.

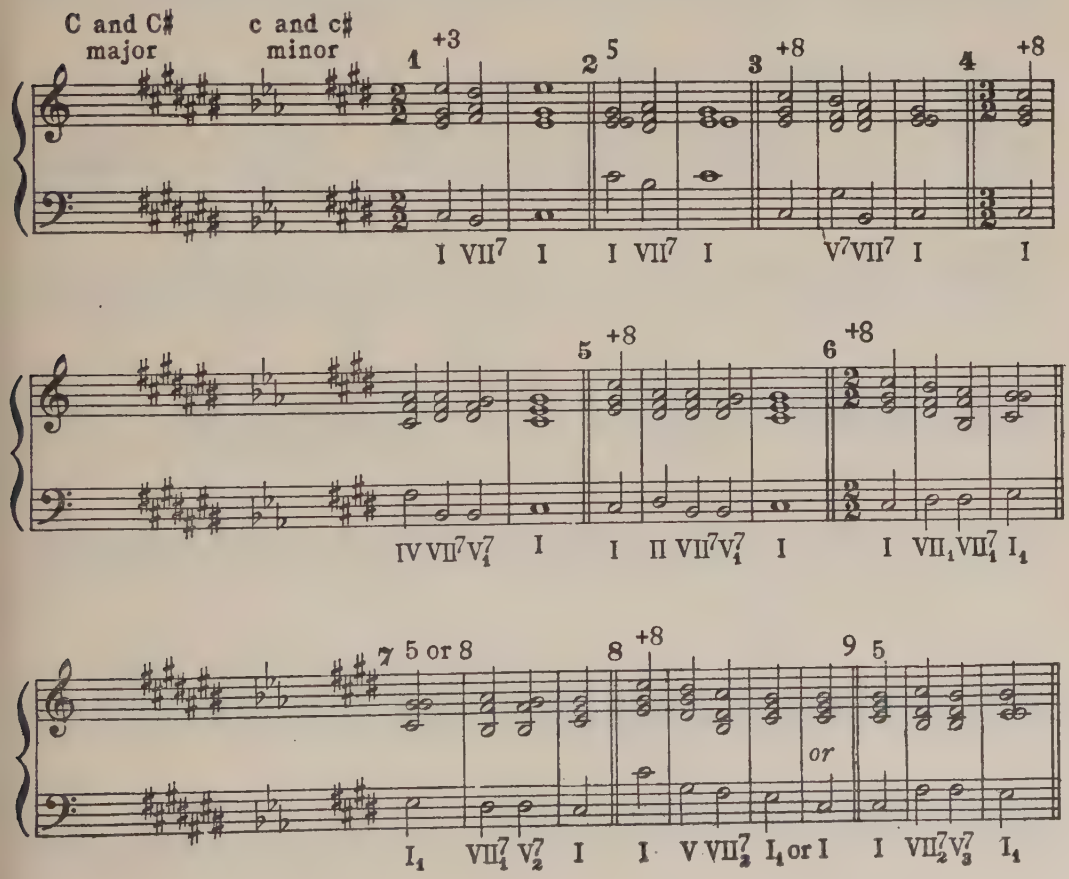
In minor this chord is a diminished seventh-chord (a chord made up of minor thirds).

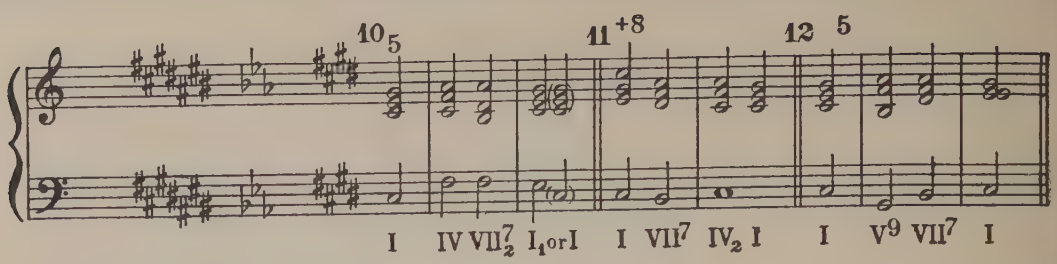
Drill 44

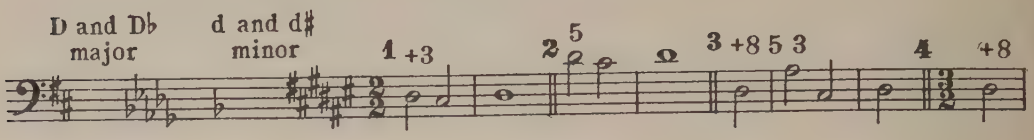
(1) Play the following chord progressions in each major and minor key according to the exercises given below.

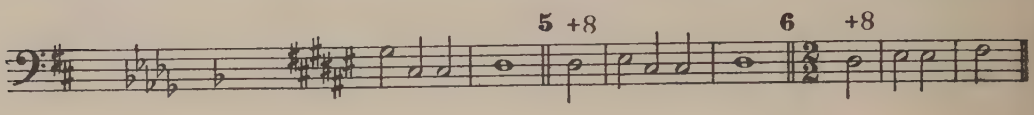
(a) Recite the name and quality of each chord before playing.

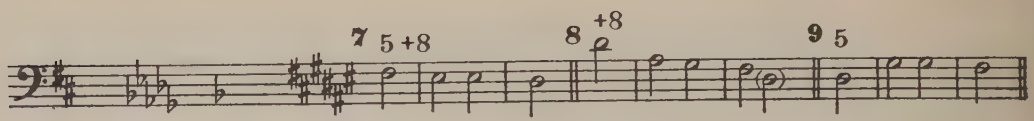
(b) Study the character and effect of the VII^7 chord.

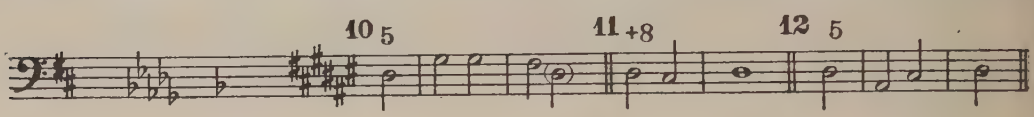

C and C♯ major
c and c♯ minor
1 +3
2 5
3 +8
4 +8
I VII7 I I VII7 I V7 VII7 I I
5 +8
6 +8
IV VII7 V42 I I II VII7 V42 I I VII1 VII7 I1
7 5 or 8
8 +8
9 5
or
I1 VII7 V42 I I V VII42 I1 or I I VII42 V43 I1

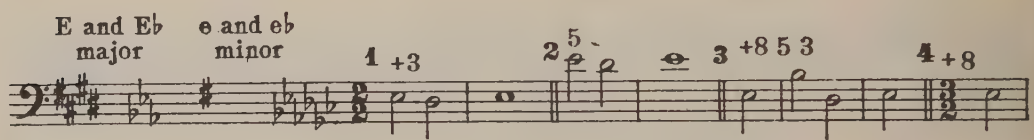

10 5
11 +8
12 5
I IV VII$_2^7$ I$_1$ or I I VII^7 IV$_2$ I I V^9 VII^7 I

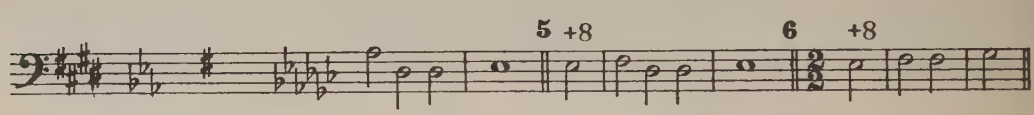

D and D♭ major
d and d♯ minor
1 +3
2 5
3 +8 5 3
4 +8

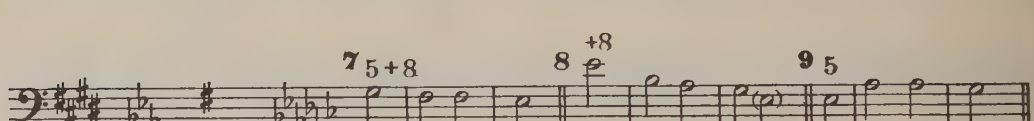

5 +8
6 +8

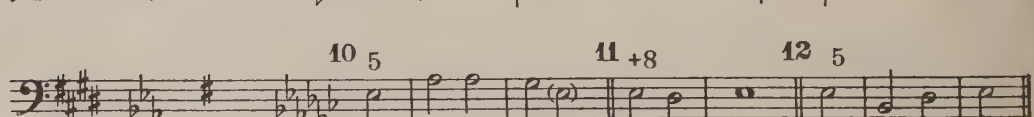

7 5 +8
8 +8
9 5

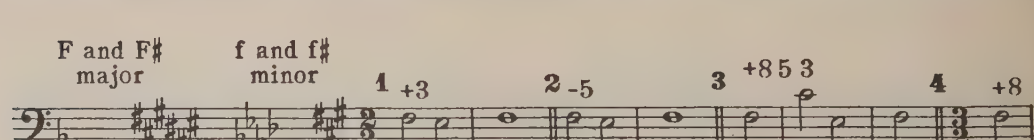

10 5
11 +8
12 5

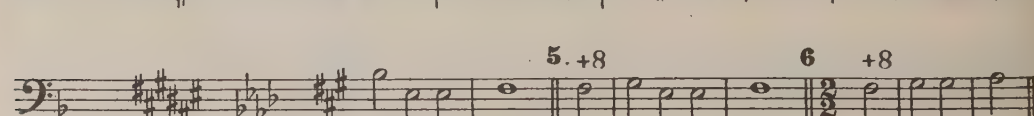

E and E♭ major
e and e♭ minor
1 +3
2 5
3 +8 5 3
4 +8

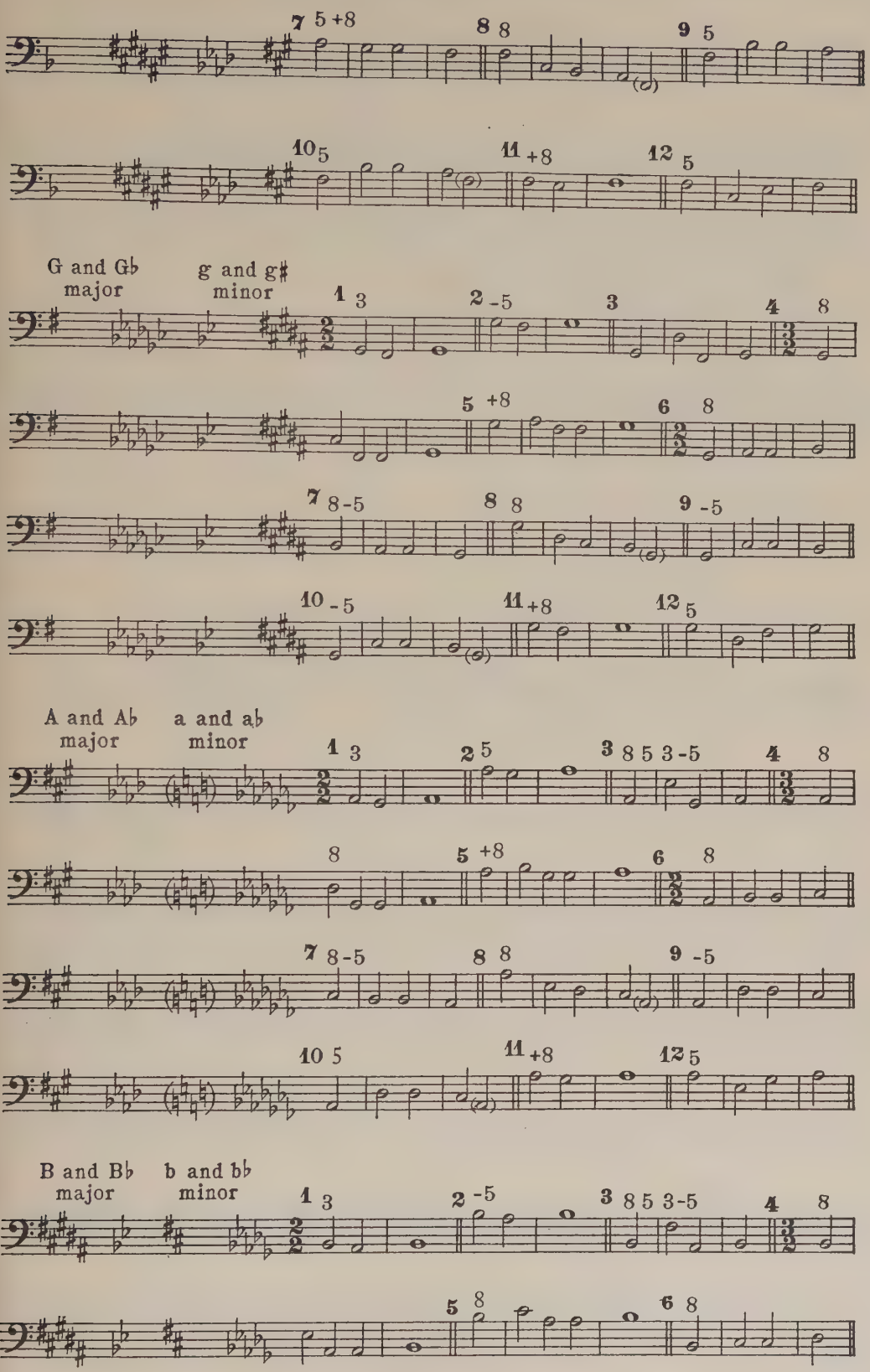

5 +8
6 +8

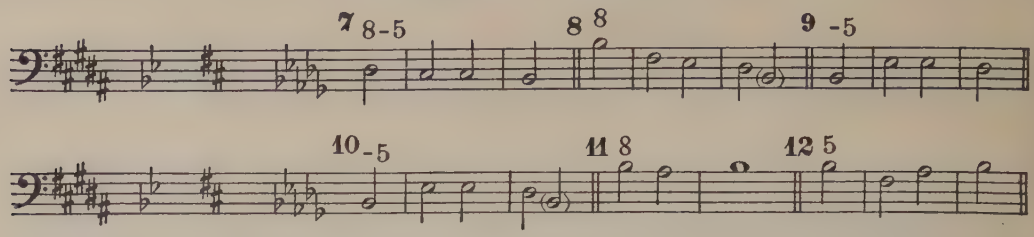

7 5 +8
8 +8
9 5


10 5
11 +8
12 5


F and F♯ major
f and f♯ minor
1 +3
2 -5
3 +8 5 3
4 +8


5 +8
6 +8


G and G♭ major
g and g♯ minor
A and A♭ major
a and a♭ minor
B and B♭ major
b and b♭ minor



(2) Play the following chord successions in each major and minor key, giving four slow pulses to each chord.

(a) I V^7 V^9 V^7 I I_1 IV II VII^7 I V^9 VII^7 I.

(b) I VI IV V^9 VII^7 I VII^7 V^7 I V_1^7 I.

(c) I I_2 V VII^7 I IV VII_2^7 VII_1^7 VII^7 V^7 I.

(3) Harmonize the following melodies. The 6th, 4th and 2nd degrees of the major scale, and the 7th, 2nd, 4th and 6th degrees of the minor scale, may be harmonized with the VII^7 chord.

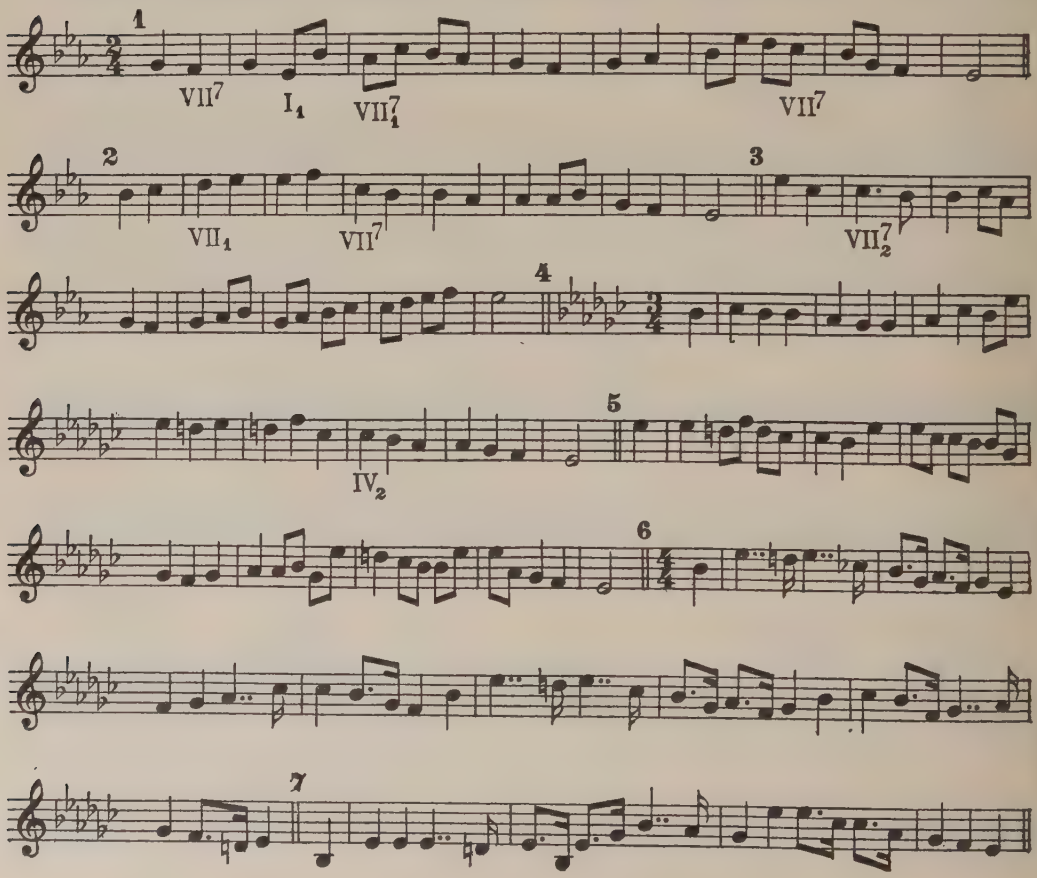
The following melodic progressions employ the VII^7 chord:

6	5	8 7 6	5	6	6	5 6 7	8
VII^7	I	I V VII^7	I	II	VII_2^7	I IV VII_2^7	I_1
VII^7	V^7	V^7		IV	VII_2^7		

(a) Play the melody and recite the number-names of the chords that will be used for harmonizing.

(b) Recite the letter-names and the quality of the chords.

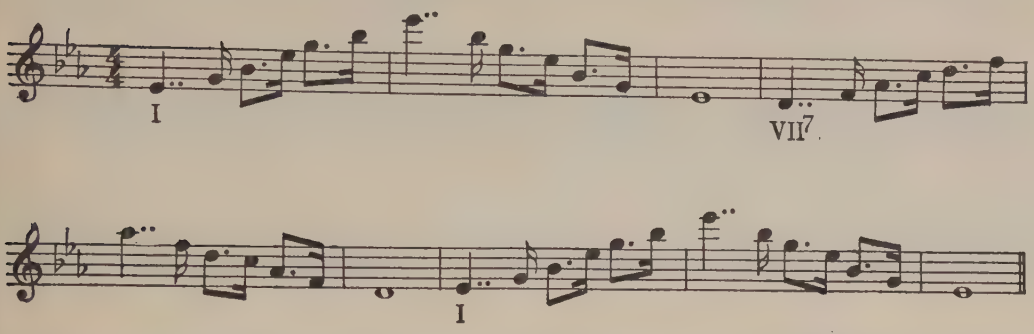
(c) Harmonize, using the VII^7 chord whenever possible.



(4) Play the I VII^7 I chords in each major and minor key according to the following exercise.

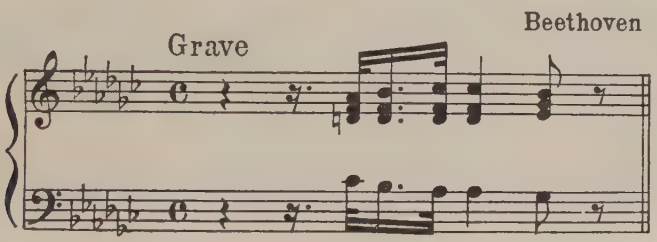
(a) Recite the letter-name and quality of the chord.

(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play.

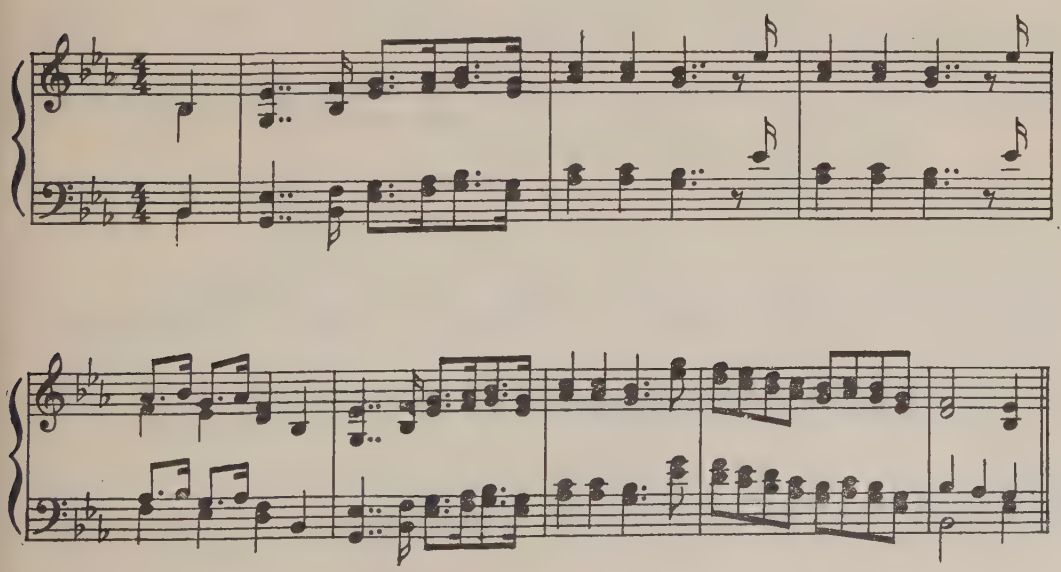


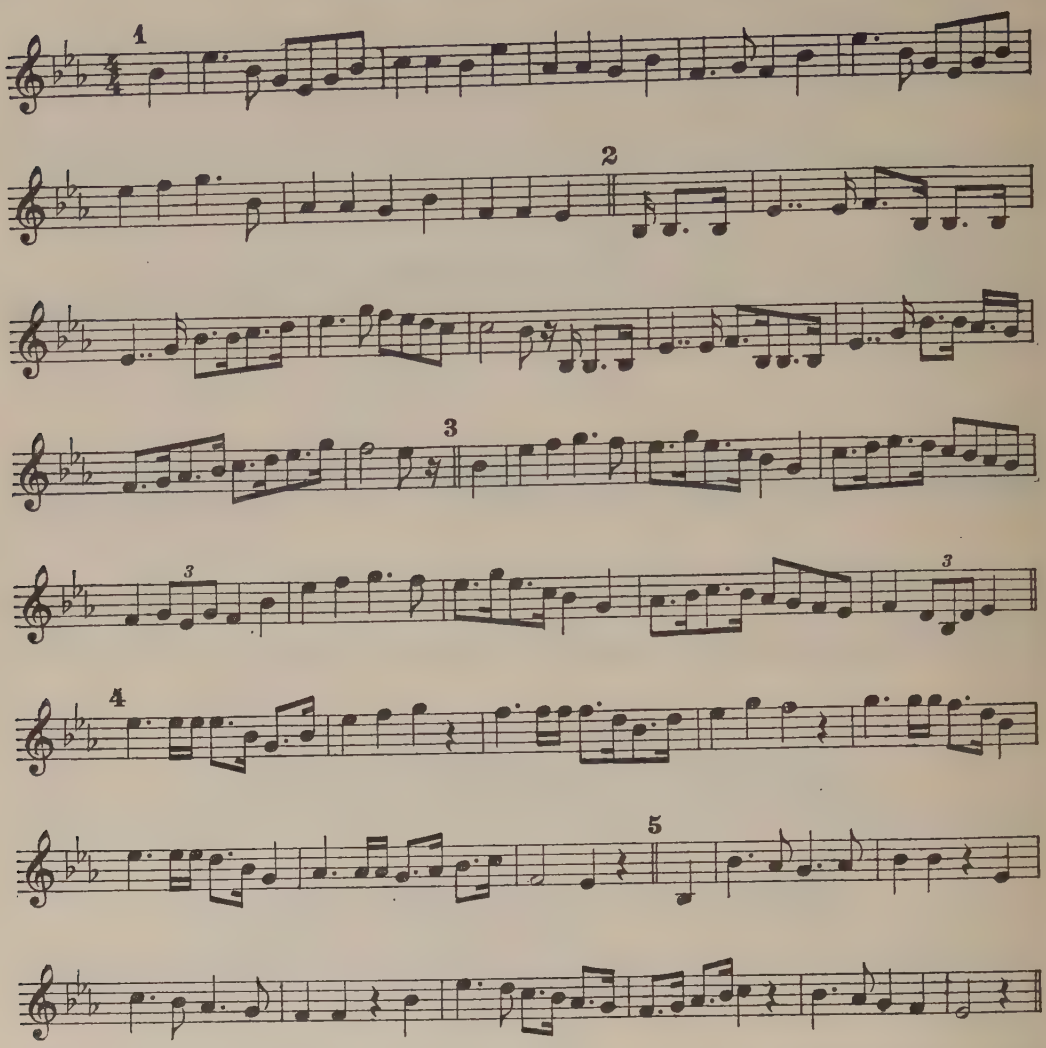
(5) Break up the I VII^7 I chords in each major and minor key according to the model given below.

Have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, employing the VII^7 chord whenever possible. Use the style of piano accompaniment given in the model.

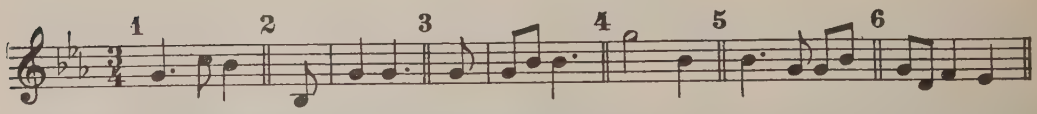




(7) Improvise melodic phrases in triple meter, using style of accompaniment given in Lesson IV.

(a) With this style of accompaniment in triple meter, the chord may be changed on the third pulse in each measure. Recite the chords to be used before starting to play.

(b) Develop the melody from any of the following motives or original motives.



(8) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(9) Transpose the following sets of chords and the piano piece to the keys of F G♭ G D D♭ and C.

Lesson XXII

THE II^7 CHORD

The II^7 (two-seven) chord is formed by adding a third to the II triad. The 1st degree of the scale becomes the chord-seventh and will resolve downward to the leading-tone.

The II^7 chord may be preceded by the I chord, as in 2; the I_1, as in 5; the II chord, as in 1; the IV chord, as in 3; and the VI chord, as in 4.

The II^7 chord will be followed by the I_2 or the V^7 chord.

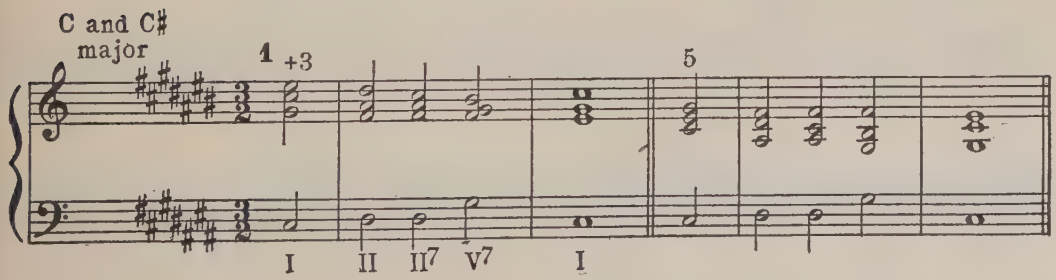
Drill 45

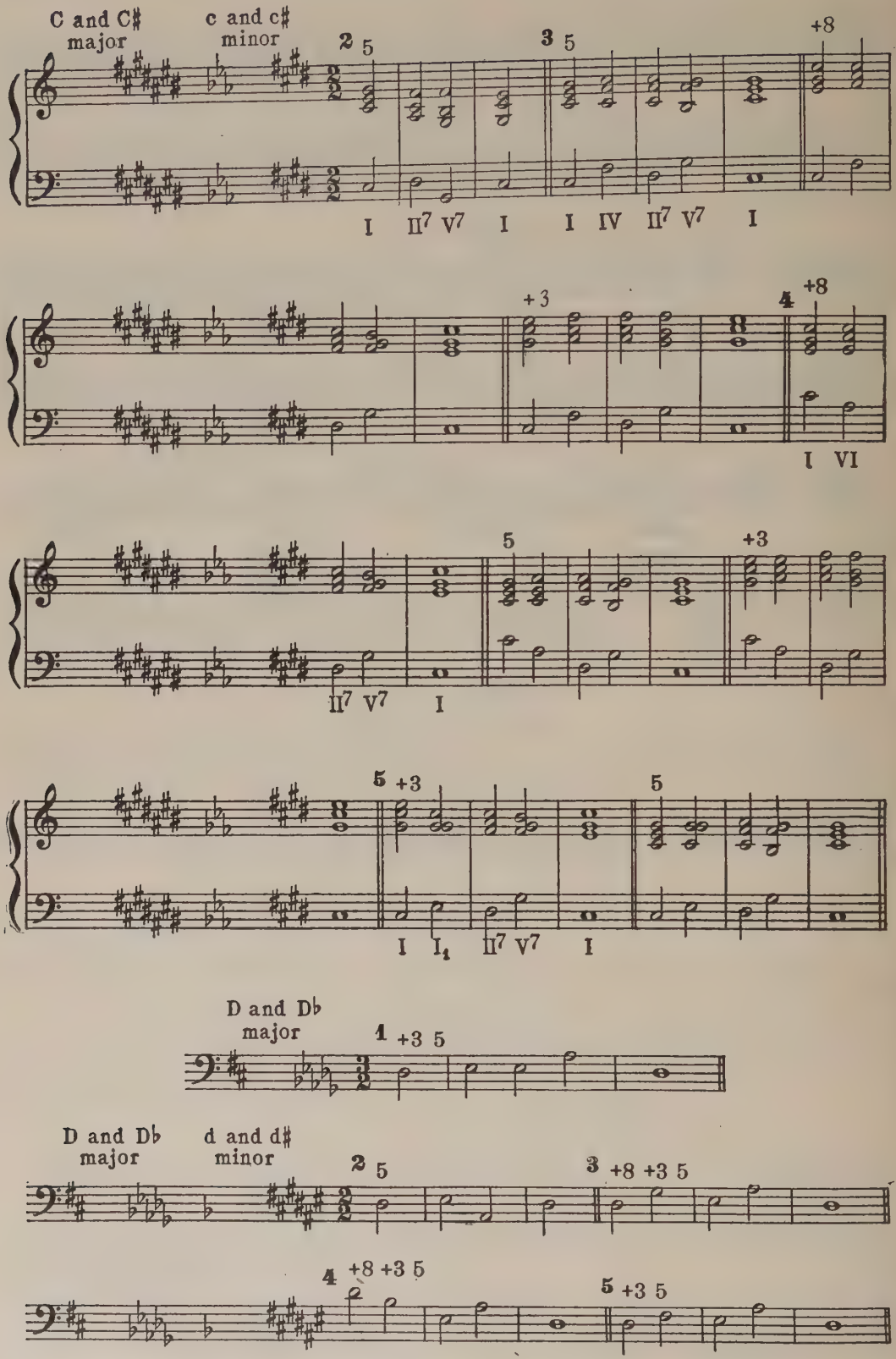
(1) Play the following chord progressions in each major and minor key according to the exercises given below.

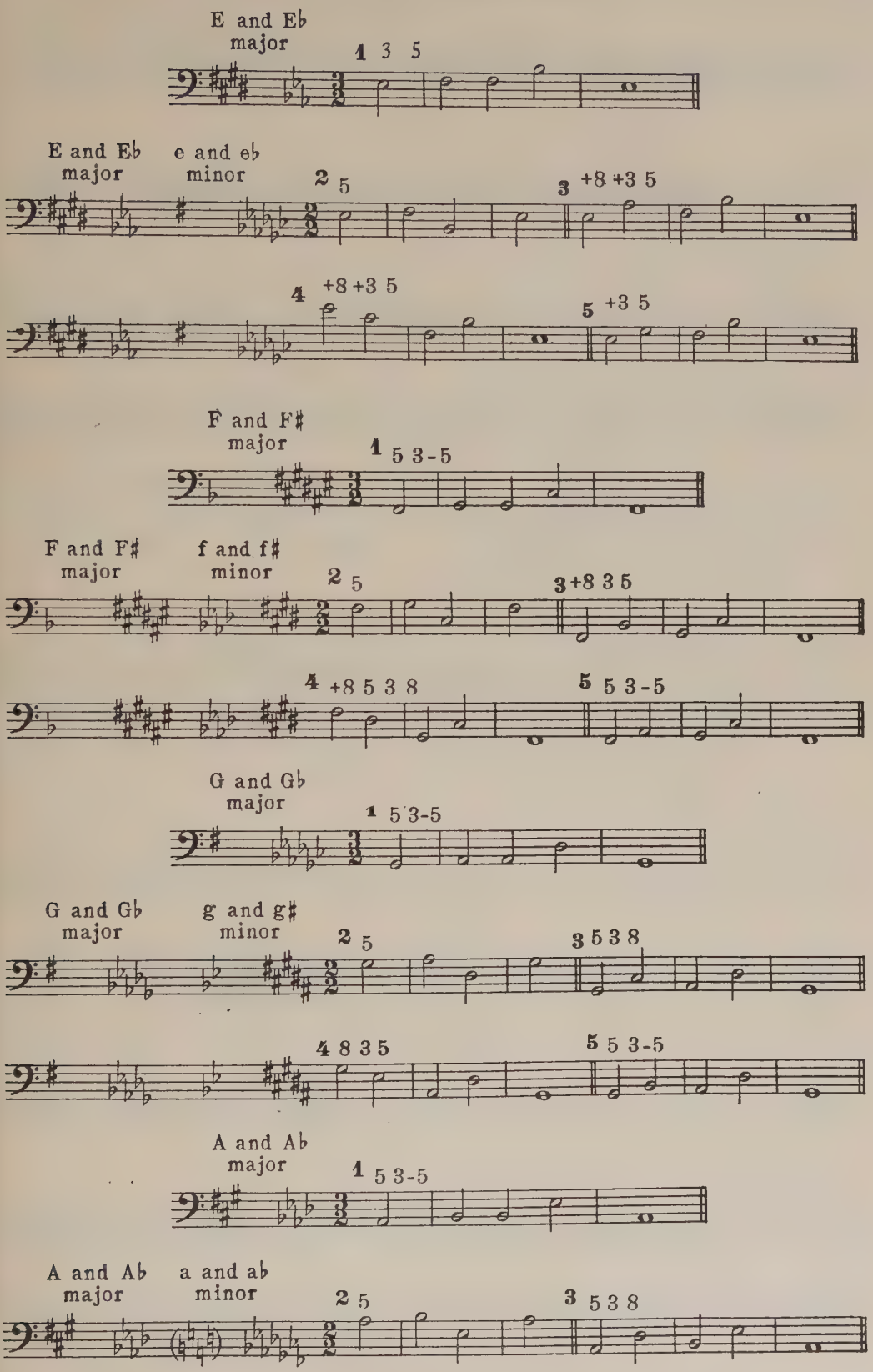
(a) Recite the name and quality of each chord before playing.

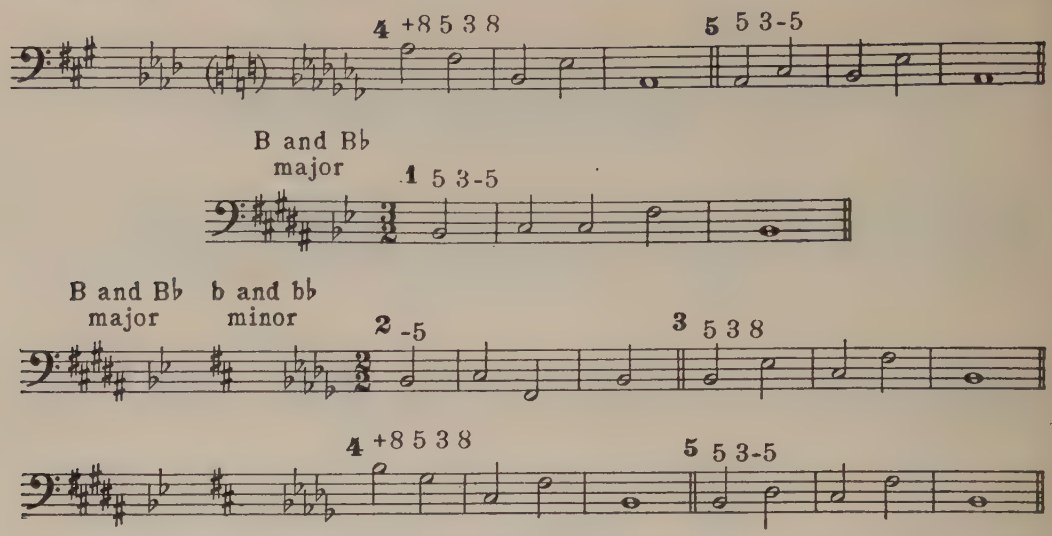
(b) Study the character and effect of the II^7 chord.

(c) Play the II^7 V^7 I chords in all positions in each key without reference to the written exercise. Watch that the seventh of the II^7 and V^7 chords resolves properly.




C and C♯ major
c and c♯ minor
2 5
3 5
+8
I II7 V7 I I IV II7 V7 I
+3
4 +8
I VI
5
+3
II7 V7 I
5 +3
5
I I4 II7 V7 I
D and D♭ major
1 +3 5
D and D♭ major
d and d♯ minor
2 5
3 +8 +3 5
4 +8 +3 5
5 +3 5


E and E♭
major
1 3 5
E and E♭
major
e and e♭
minor
2 5
3 +8 +3 5
4 +8 +3 5
5 +3 5
F and F♯
major
1 5 3-5
F and F♯
major
f and f♯
minor
2 5
3 +8 3 5
4 +8 5 3 8
5 5 3-5
G and G♭
major
1 5 3-5
G and G♭
major
g and g♯
minor
2 5
3 5 3 8
4 8 3 5
5 5 3-5
A and A♭
major
1 5 3-5
A and A♭
major
a and a♭
minor
2 5
3 5 3 8

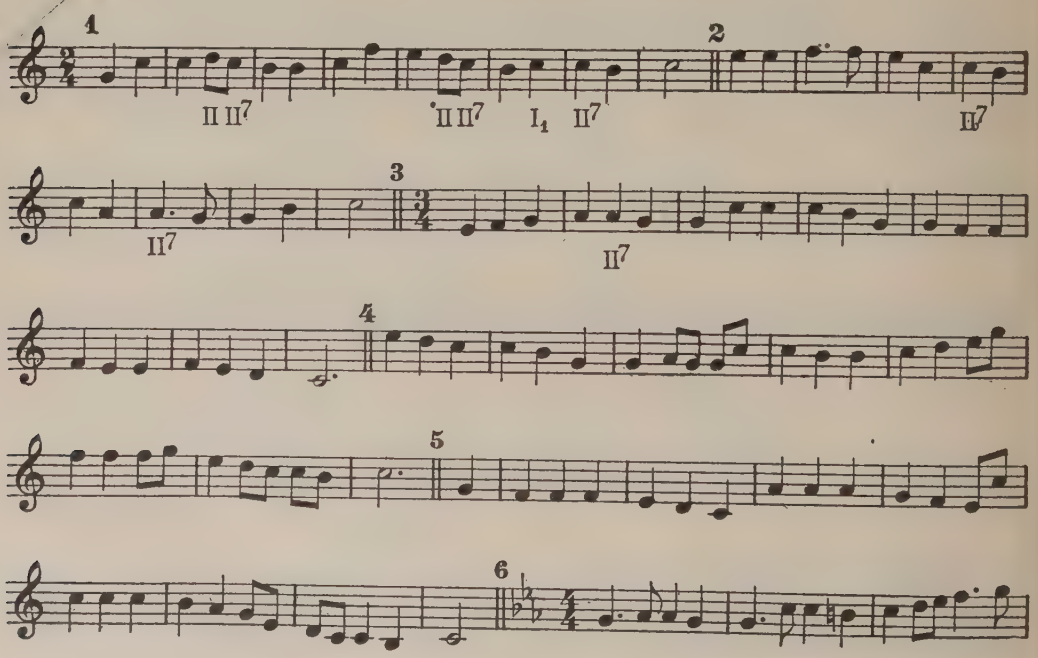


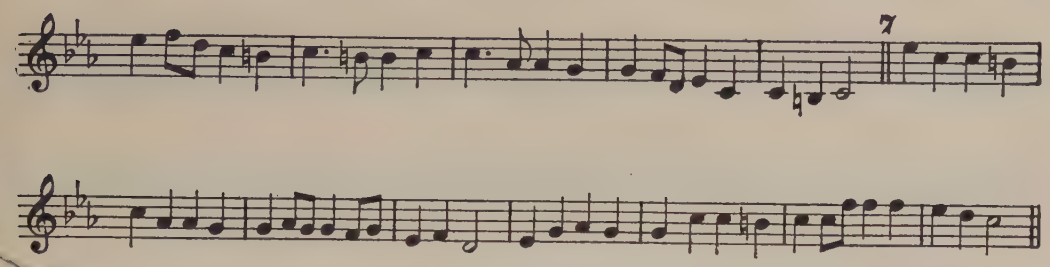
(2) Play the following chord successions in each major and minor key, giving four slow pulses for each chord.

(a) I I_1 IV II^7 I_2 V^7 I II^7 V^7 I.
(b) I IV_2 I V_3^7 I_1 IV II^7 I_2 V^7 I.
(c) I II^7 V_2^7 I VII^7 V_1^7 I II^7 V^7 I.

(3) Harmonize the following melodies. The 2nd, 4th, 6th and 8th degrees of the scale may be harmonized with the II^7 chord.

(a) Play the melody and recite the number-names of the chords that are to be used for harmonizing.
(b) Recite the letter-names and quality of the chords.
(c) Harmonize, using the II^7 chord whenever possible. Watch that the 1st degree of the scale (the seventh of the II^7 chord) resolves downward.





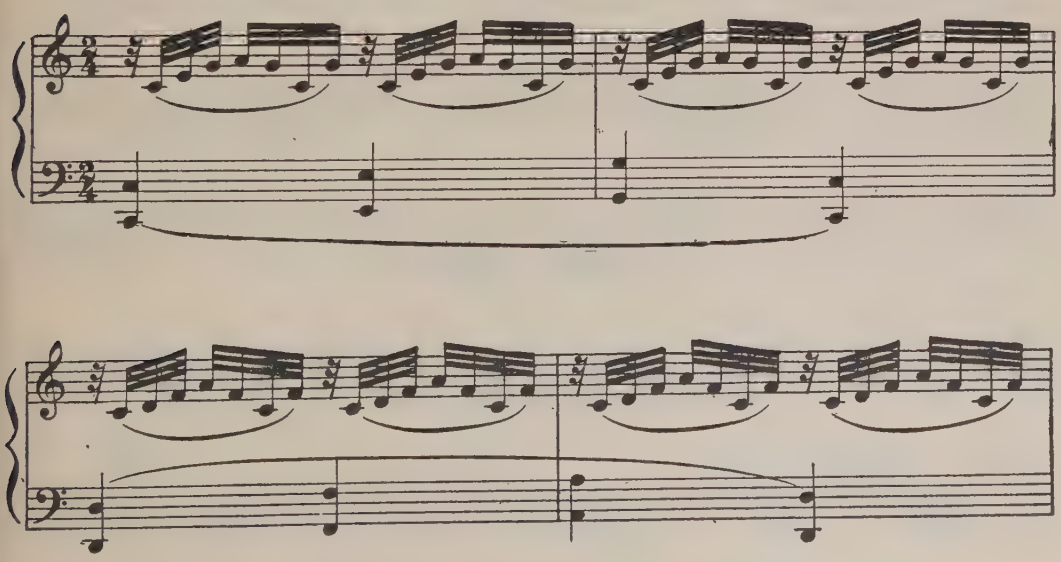
(4) Play the I II^7 V^7 I chords in each major and minor key according to the following exercise.

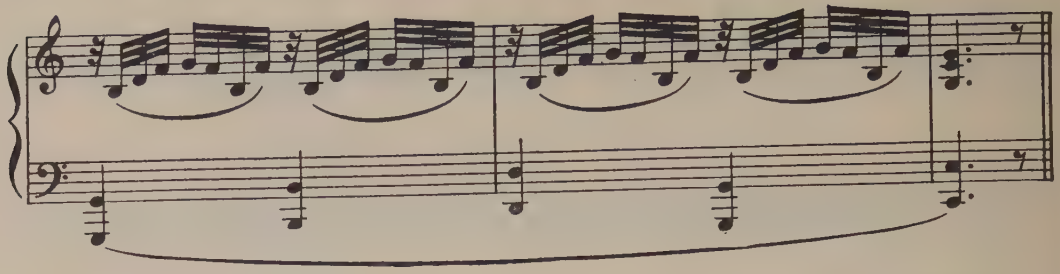
(a) Recite the letter-name and quality of each chord.

(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play.

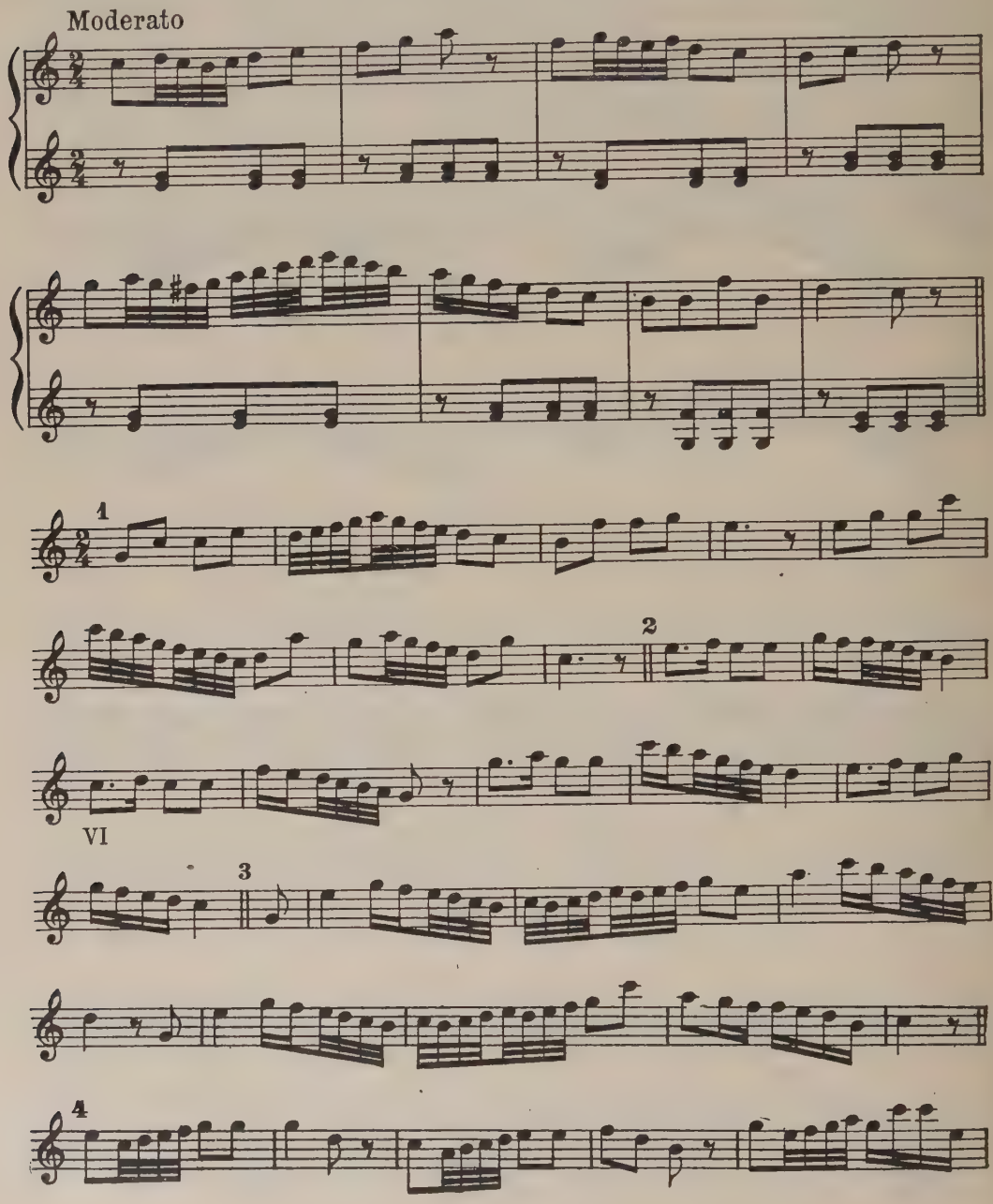
(5) Break up I II^7 V^7 I chords in each major and minor key according to the model given below.

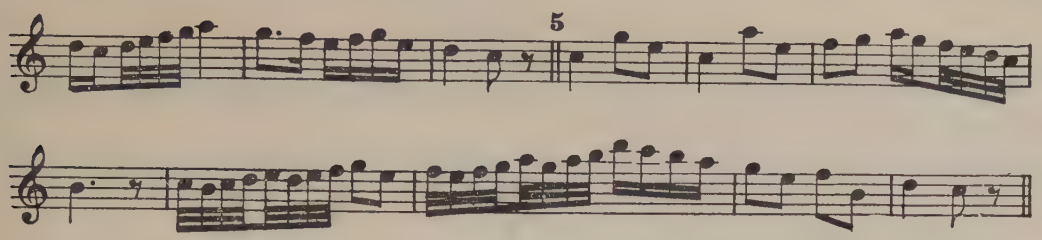
Have thoroughly in mind what is to be done before starting to play.





(6) Harmonize the following melodies, employing the II^7 chord whenever possible. Use the style of piano accompaniment given in the model.





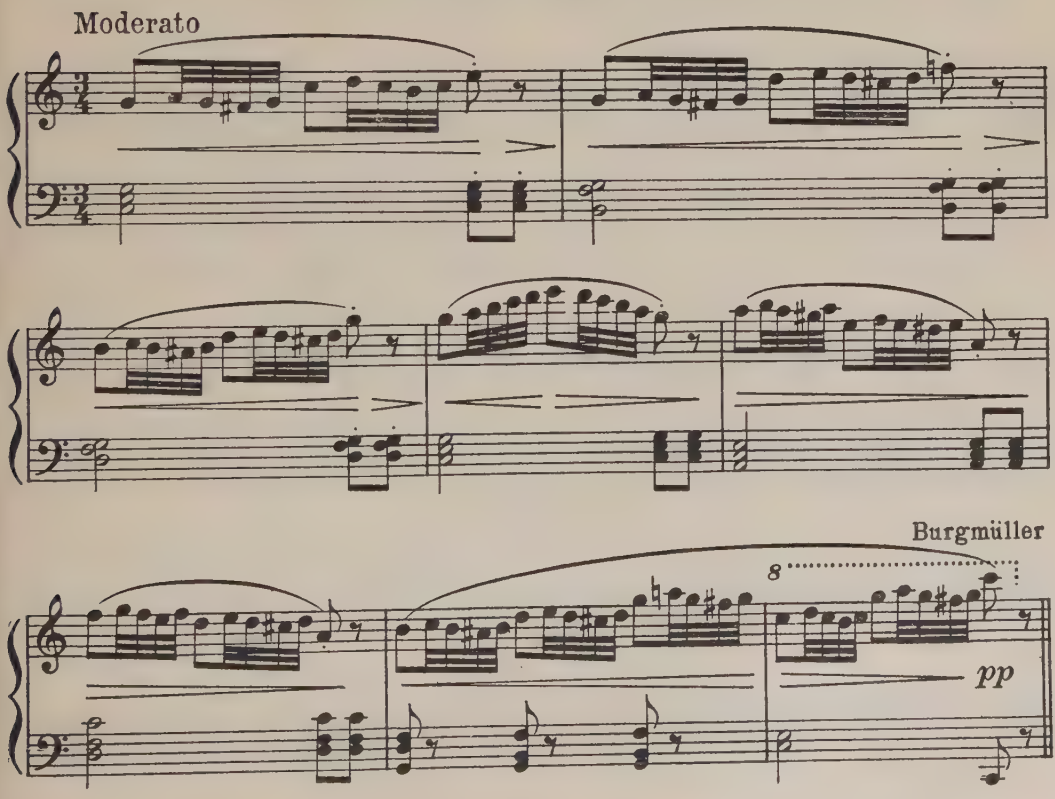
(7) Improvise phrases in triple meter, using the style of accompaniment given in Lesson V, and employing the II^7 chord.

Work as in preceding lessons.

(8) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing. Do not allow the mind to question. If the concentration is directed as above, the results must be correct.

(9) Transpose the following sets of chords and the piano piece to the keys of D♭ D E♭ E B B♭ A and A♭.



Lesson XXIII

THE II_1^7 CHORD

The II^7 chord may be used in three inversions. When the II^7 chord is inverted, all four tones will progress melodically.

The II_1^7 chord will have the 4th degree of the scale in the bass. It may be preceded by the II_1 chord, as in 1; the I chord, as in 2; the IV chord, as in 3; the VI chord, as in 4; the I_1 chord, as in 5.

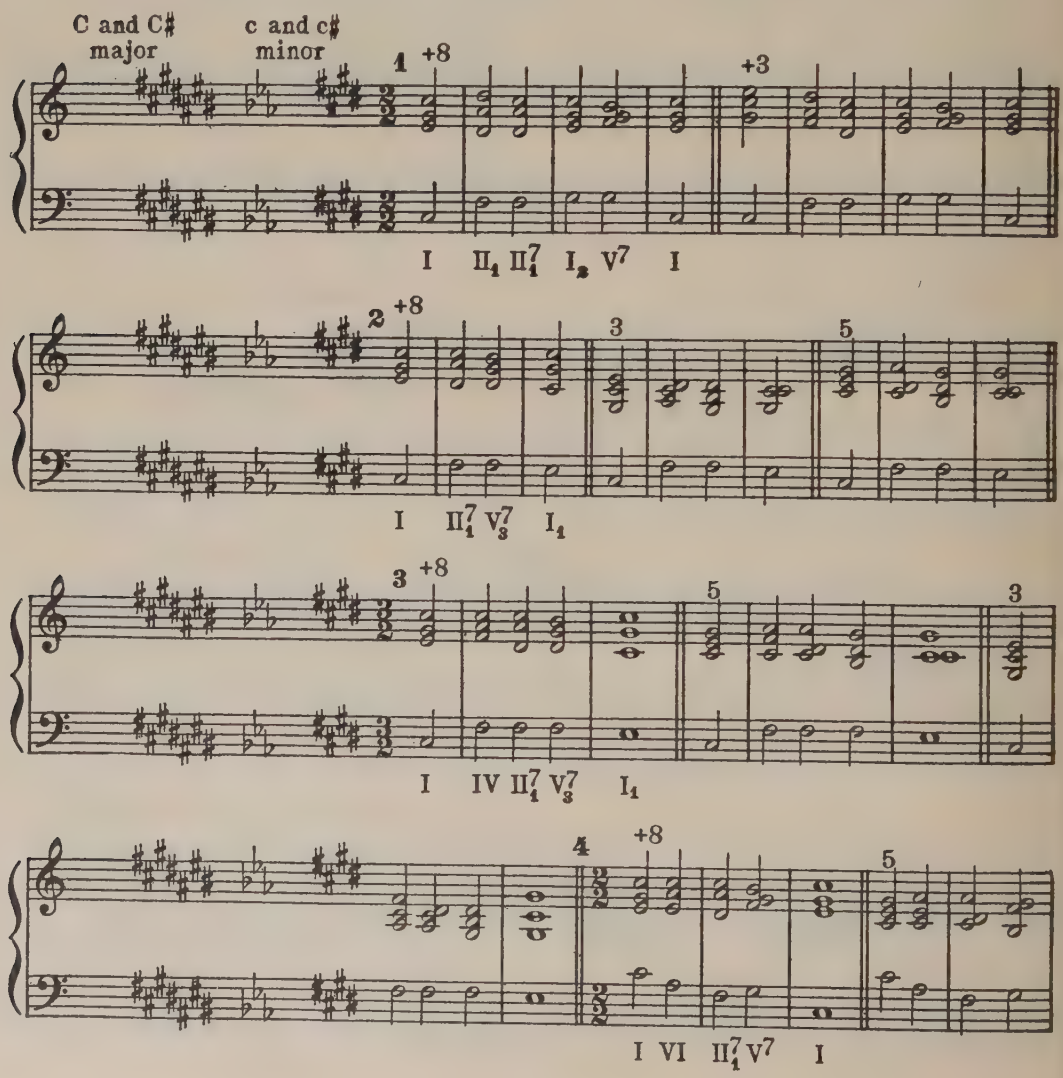
The II_1^7 chord may progress to the V_3^7 chord as in Exercises 2 and 3, allowing the 4th degree of the scale to resolve to the 3rd degree. The II_1^7 chord may also resolve to the I_2 chord, as in 1, or to the V^7 chord as in 4, the 4th degree progressing harmonically up to the 5th degree.

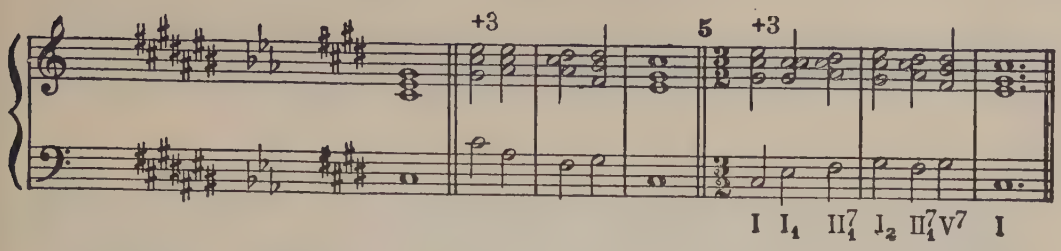
Drill 46

(1) Play the following chord progressions in each major and minor key according to the exercises given below.

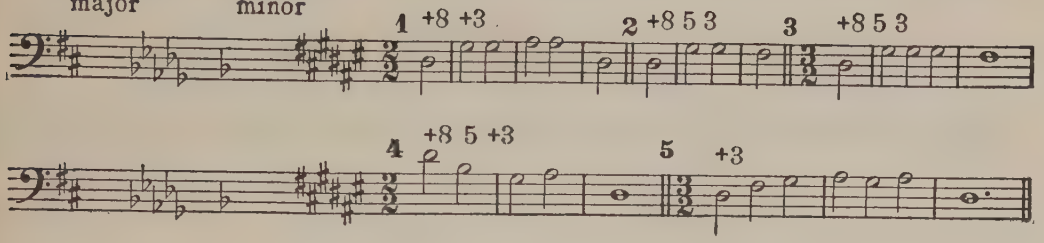
(a) Recite the number- and letter-names of the bass of the II_1^7 chord in each key.

(b) Study the character and effect of the II_1^7 chord.

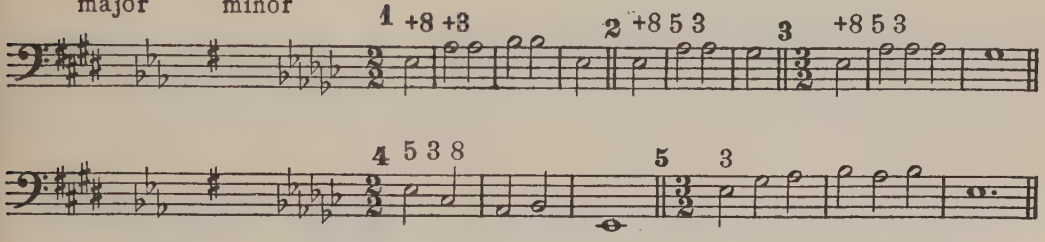




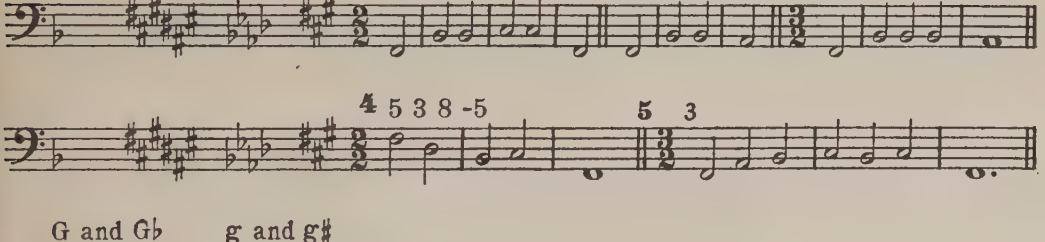
D and Db major d and d♯ minor



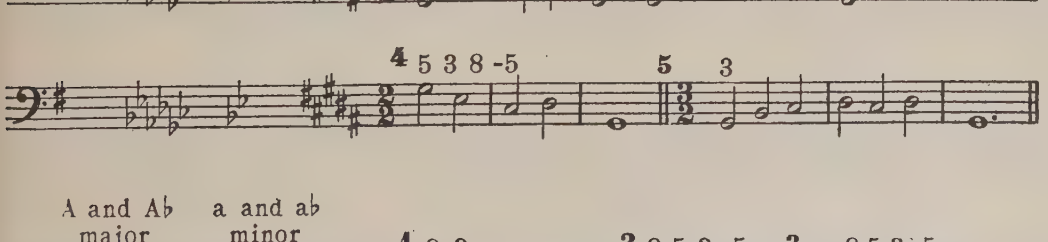
E and E♭ major e and e♭ minor



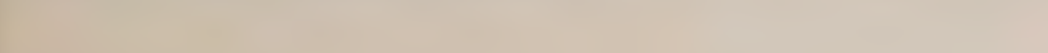
F and F♯ major f and f♯ minor

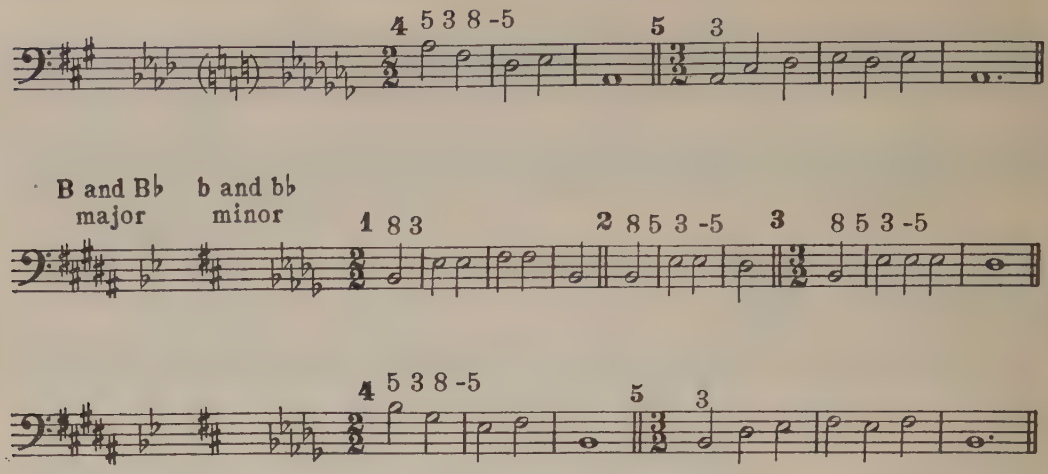


G and G♭ major g and g♯ minor



A and A♭ major a and a♭ minor





(2) Play the following chord successions in each major and minor key, giving four slow pulses for each chord.

(a) I V^7 V_1^7 V_3^7 I_1 II^7 II_1^7 I_2 V^7 I.

(b) I VI II_1^7 I_2 V_3^7 I_1 II^7 II_1^7 V^7 I.

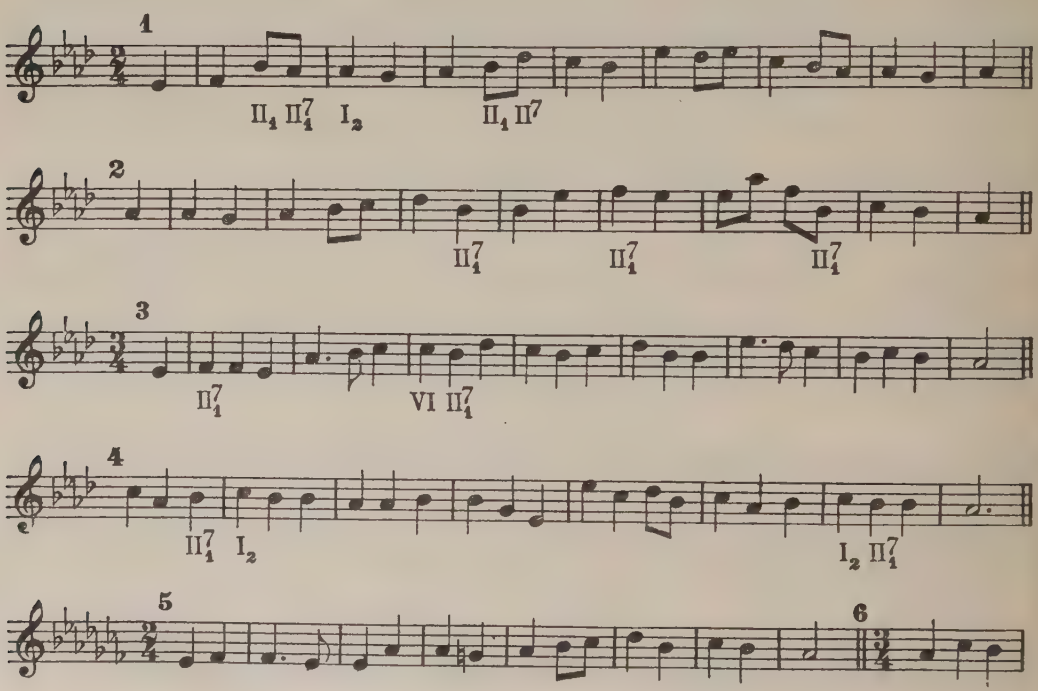
(c) I II_1^7 V_3^7 I_1 IV II_1^7 I_2 V^7 I.

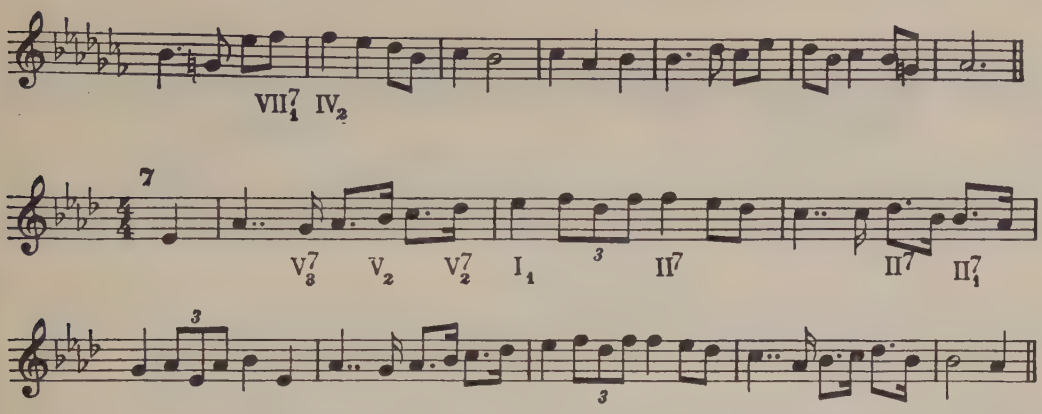
(3) Harmonize the following melodies.

The 2nd, 6th and 8th degrees of the scale may be harmonized with the II_1^7 chord. The inversions of the II^7 chord are used, like the inversions of the V^7 chord, to give a feeling of pulse in chord repetition, and for diatonic bass progression.

(a) Play the melody and recite the number- and letter-names and quality of the chords that are to be used for harmonizing.

(b) Harmonize, using the II^7 and II_1^7 chords whenever possible.

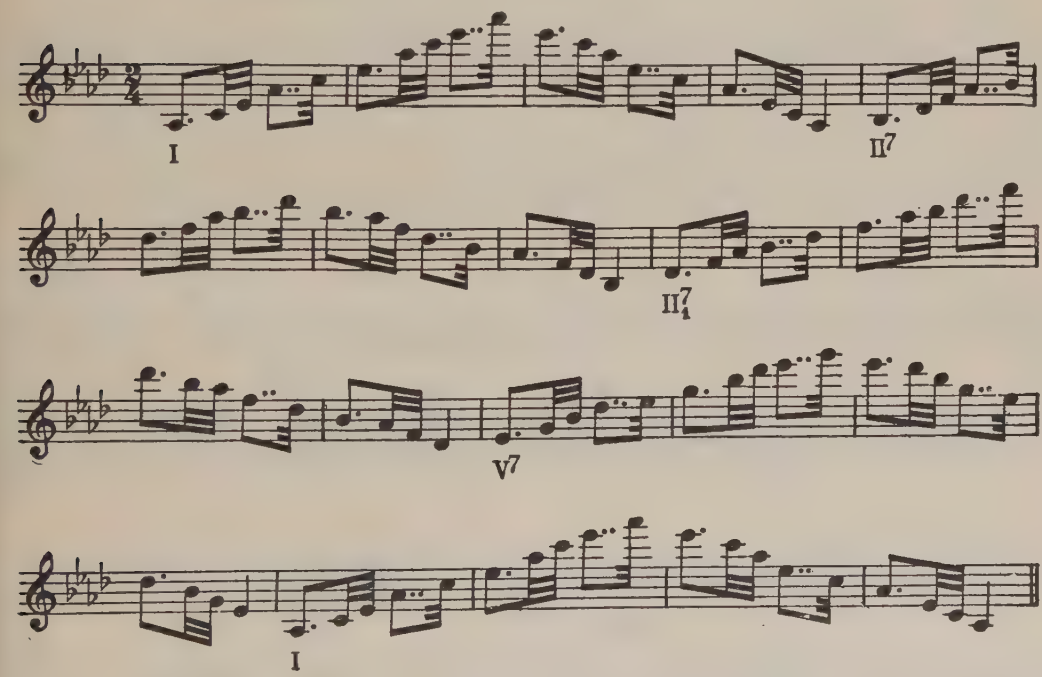




(4) Play the I II^7 II$^7_1$ V^7 I chords in each major and minor key according to the following exercises.

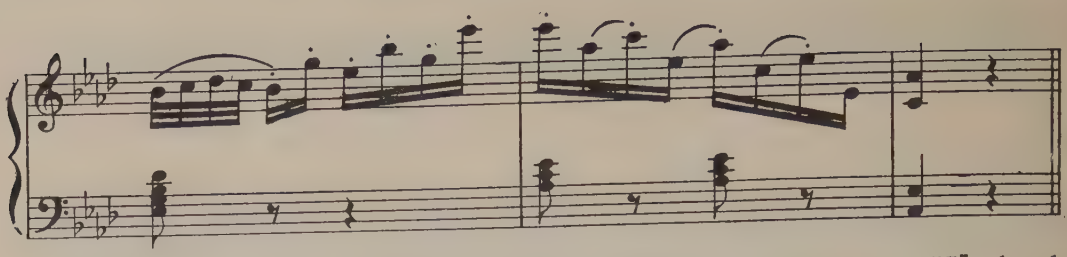
(a) Recite the letter-name and quality of each chord.

(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play.

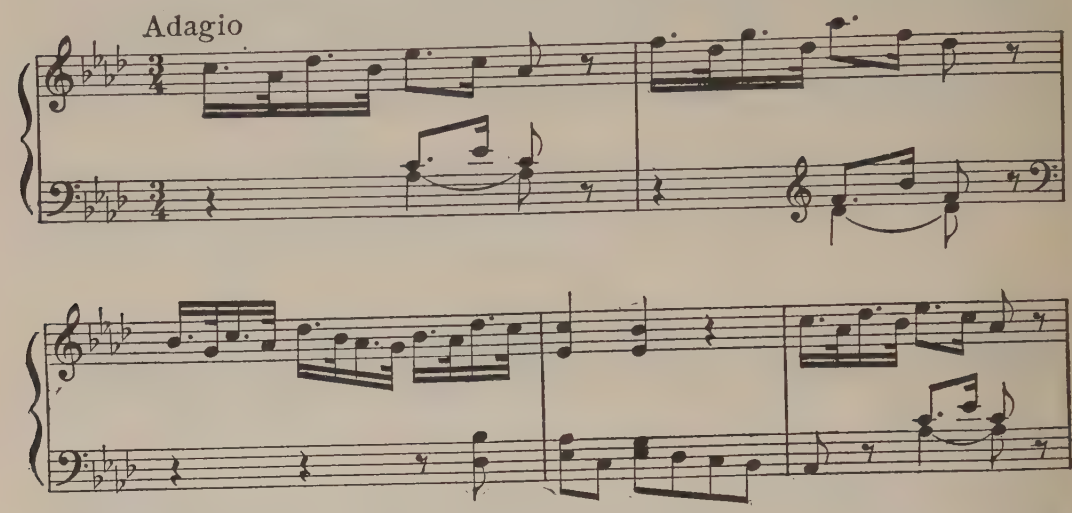


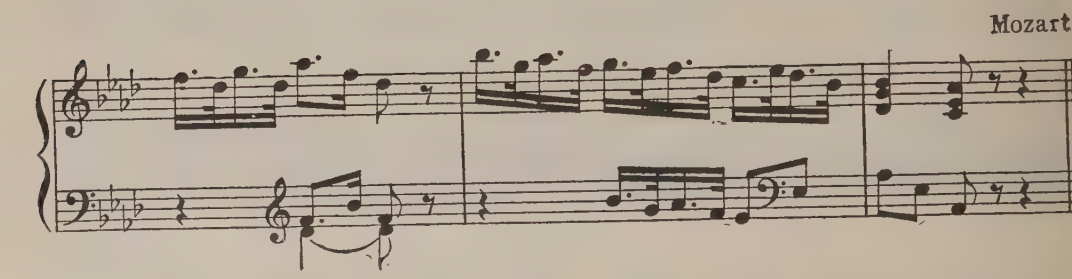
(5) Break up the I II$^7_1$ V^7 I chords in each major and minor key according to the model given below.

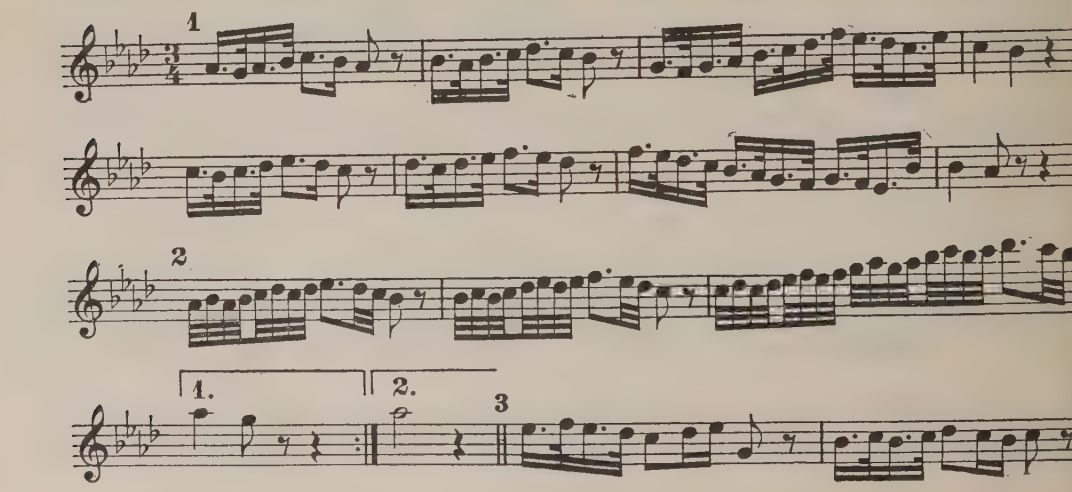
Have thoroughly in mind what is to be done before starting to play.

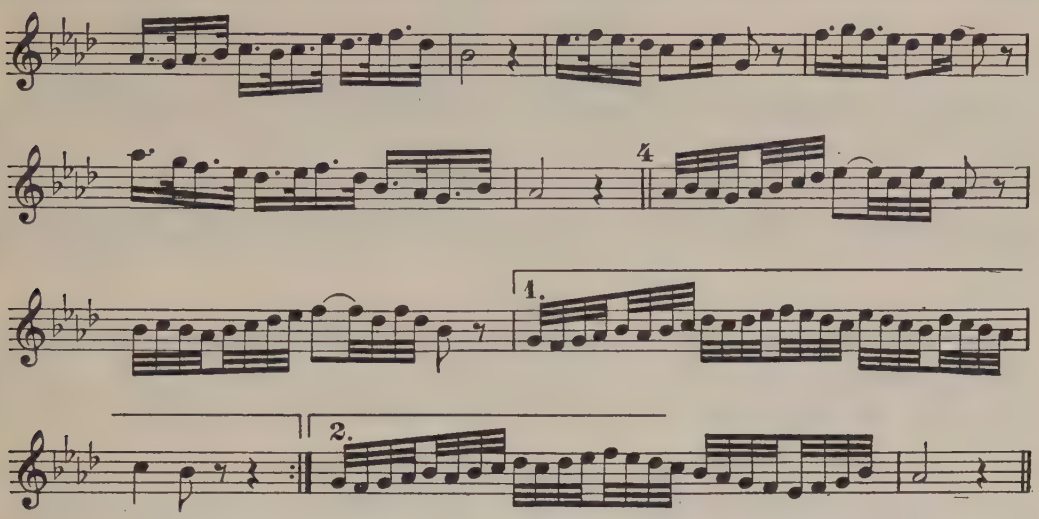


(6) Harmonize the following melodies, employing the II^7 and II_1^7 chords whenever possible. Use the style of piano accompaniment given in the model.









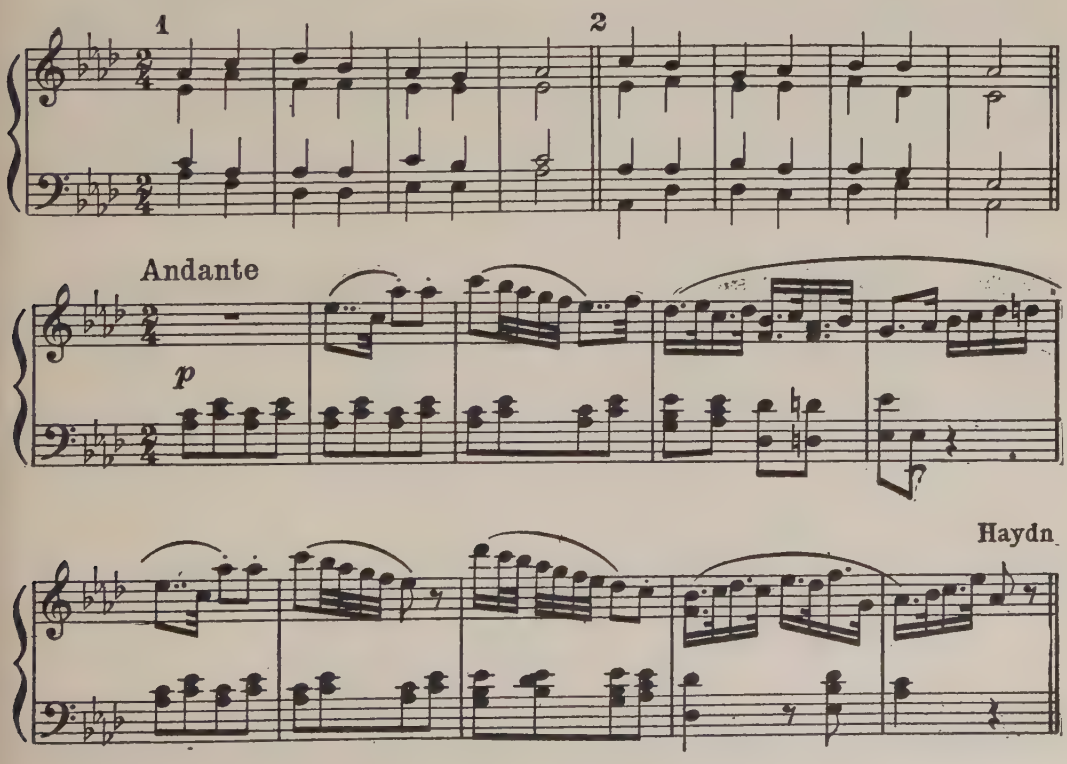
(7) Improvise parallel periods in duple meter, using the style of accompaniment given in Lesson VI, and employing the II^7 and II_1^7 chords.

Work as in the preceding lesson. In deciding what chords are to be used, avoid the V chord in the second measure of either phrase, and in the third measure of the antecedent phrase.

(8) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(9) Transpose the following sets of chords and the piano piece to the keys of B♭ B C G G♭ and F.



Lesson XXIV

THE II_2^7 CHORD

The II_2^7 chord will have the 6th scale-degree in the bass. It may be preceded by the I chord, as in Exercises 1 and 2; the IV chord, as in 3; the II_1^7 chord, as in 4; the VI chord, as in 5; and the I_2 chord, as in 5.

The II_2^7 chord may progress to the V^7 chord as in Exercise 1, or to the I_2 chord as in Ex. 2, which allows the 6th degree of the scale to resolve to the 5th degree.

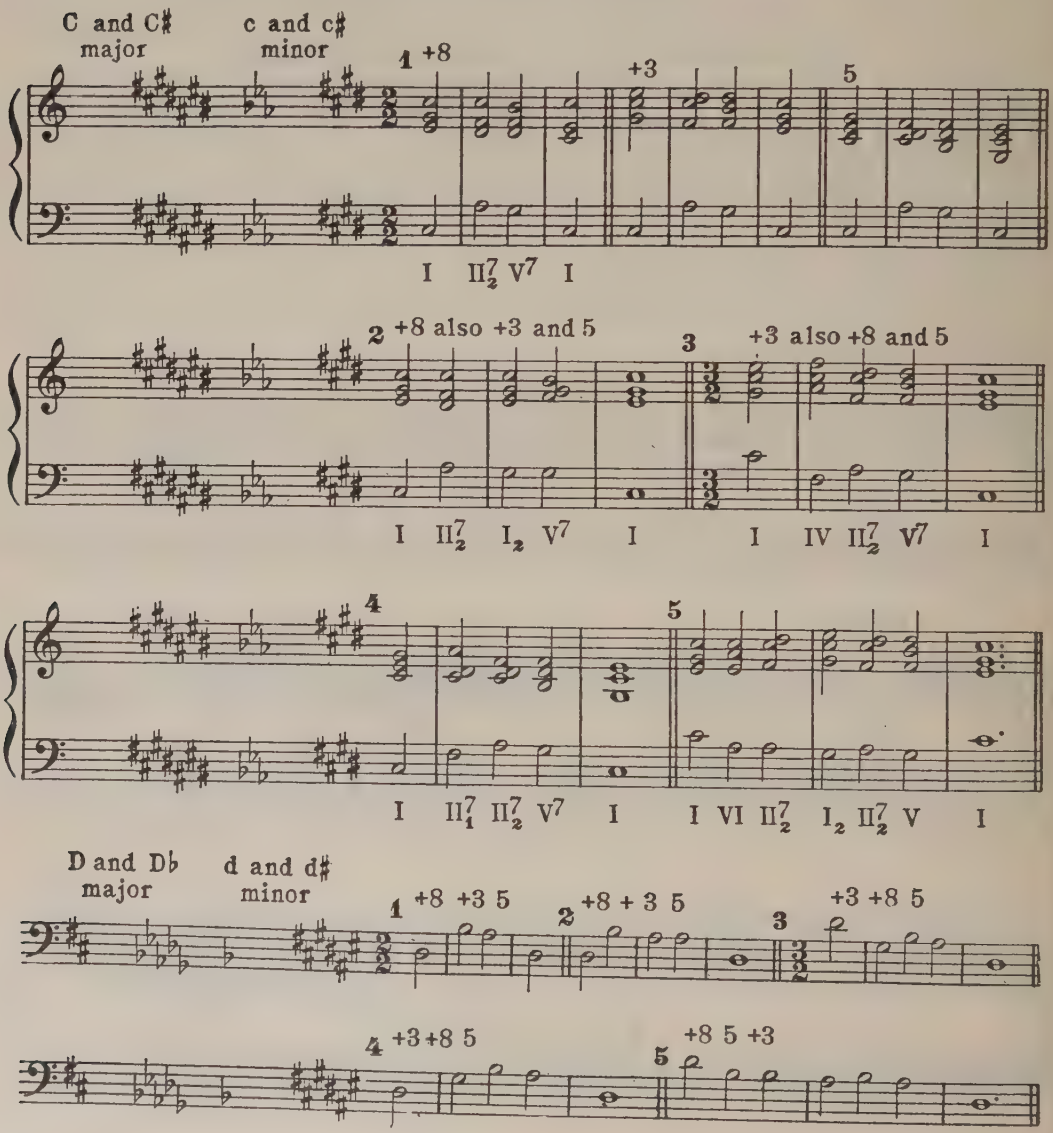
Drill 47

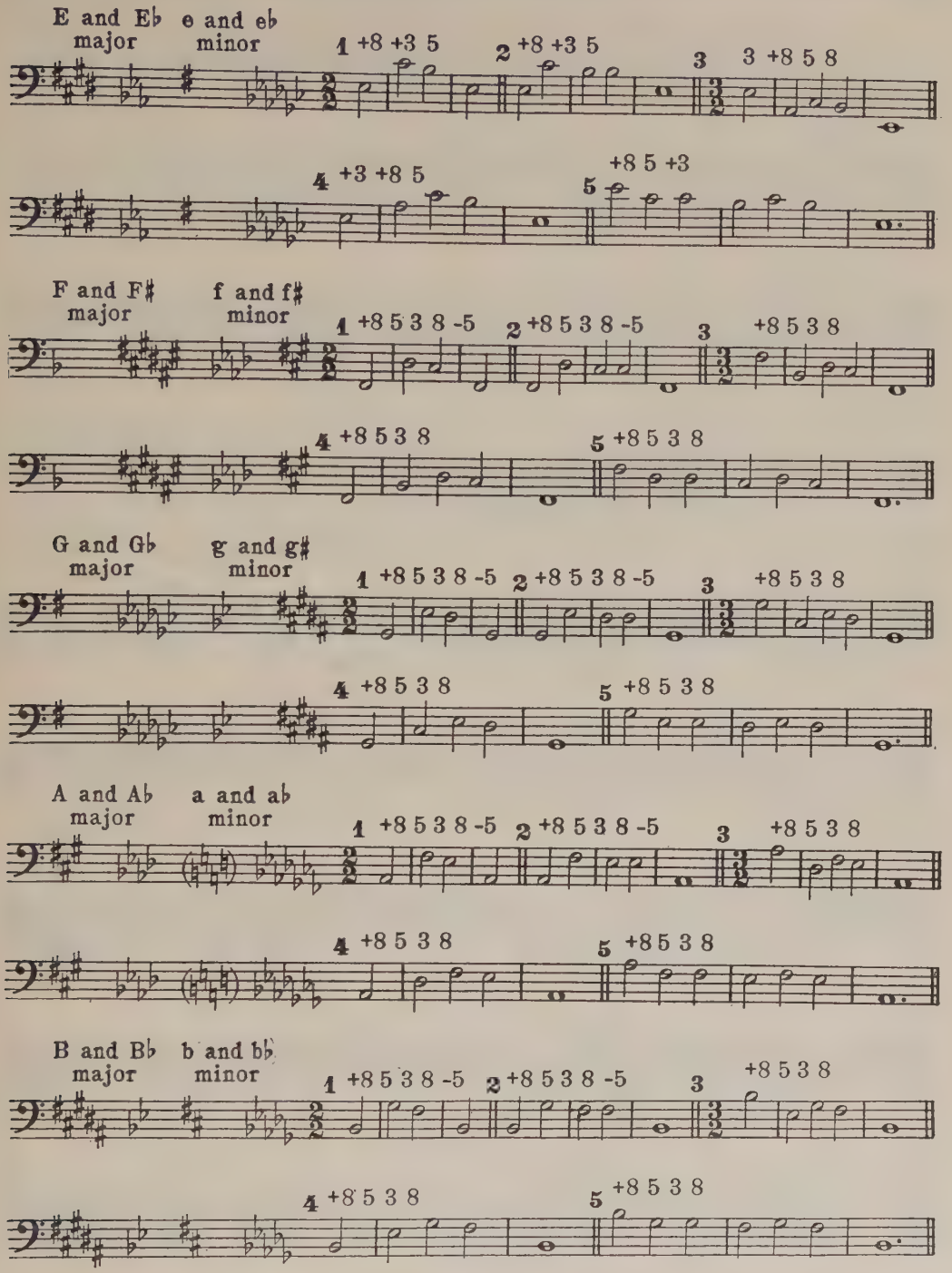
(1) Play the following chord progressions in each major and minor key according to the exercises given below.

(a) Recite the number- and letter-names of the bass of the II_2^7 chord in each key.

(b) Study the character and effect of the II_2^7 chord.

(c) Watch the resolutions of the chord-seventh


C and C♯ major
c and c♯ minor
1 +8
+3
5
I II$_2^7$ V^7 I
2 +8 also +3 and 5
3 +3 also +8 and 5
I II$_2^7$ I$_2$ V^7 I I IV II$_2^7$ V^7 I
4
5
I II$_1^7$ II$_2^7$ V^7 I I VI II$_2^7$ I$_2$ II$_2^7$ V I
D and D♭ major
d and d♯ minor
1 +8 +3 5
2 +8 + 3 5
3 +3 +8 5
4 +3 +8 5
5 +8 5 +3



(2) Play the following chord successions in each major and minor key, giving four slow pulses to each chord.

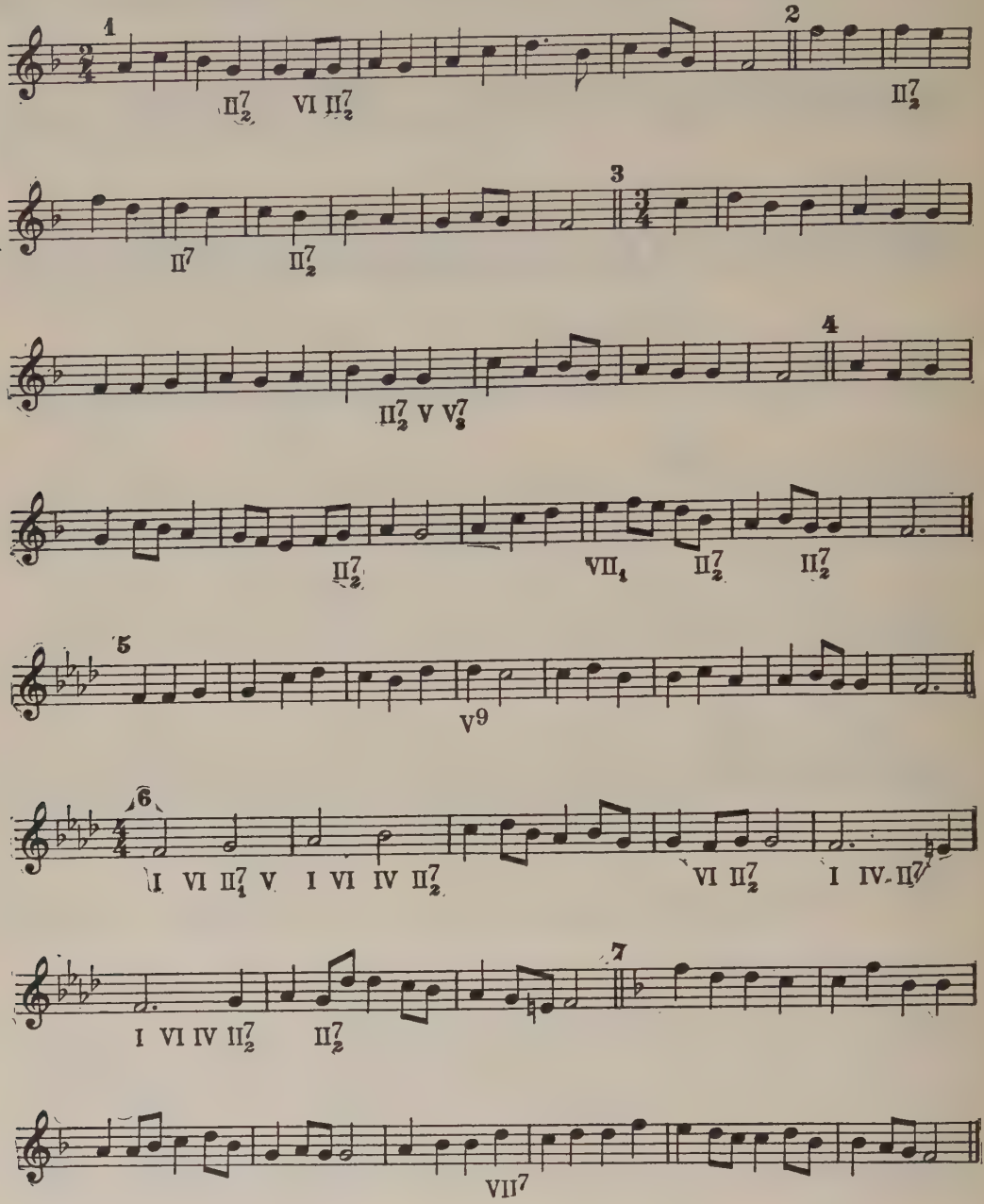
(a) I I_1 II_1^7 V^7 I II_2^7 V^7 I V_3^7 I_1 II_2^7 I_2 V^7 I.

(b) I VI IV_1 V^7 I II_2^7 V^7 I VI IV II_2^7 I_2 V^7 I.

(c) I IV IV_1 I_2 IV II_1^7 V^7 I III IV II_2^7 V^7 I.

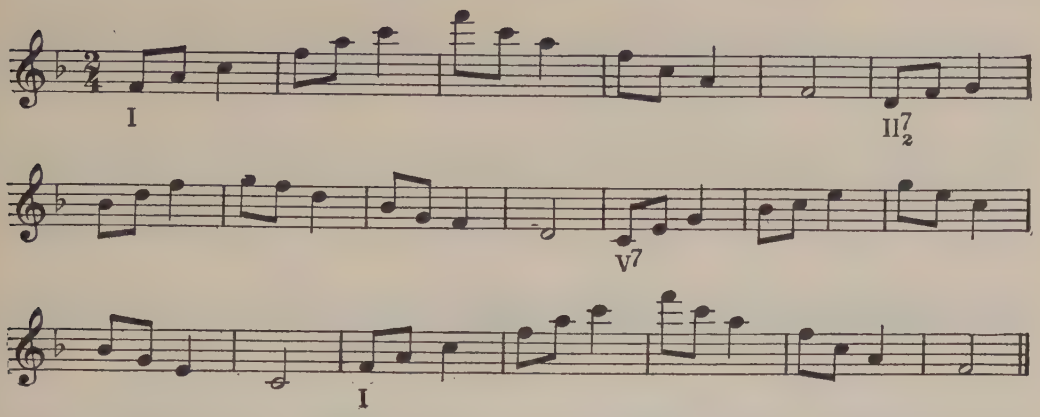
(3) Harmonize the following melodies. The 2nd, 4th and 8th degrees of the scale may be harmonized with the II_2^7 chord.

(a) Play the melody and recite the number- and letter-names and quality of the chords that are to be used for harmonizing.
(b) Harmonize, using the II_1^7 and II_2^7 chords whenever possible.



(4) Play the I II_2^7 V^7 I chords in each major and minor key according to the following exercise. Be sure that the stress is on the first pulse in each measure and not on the longer notes.

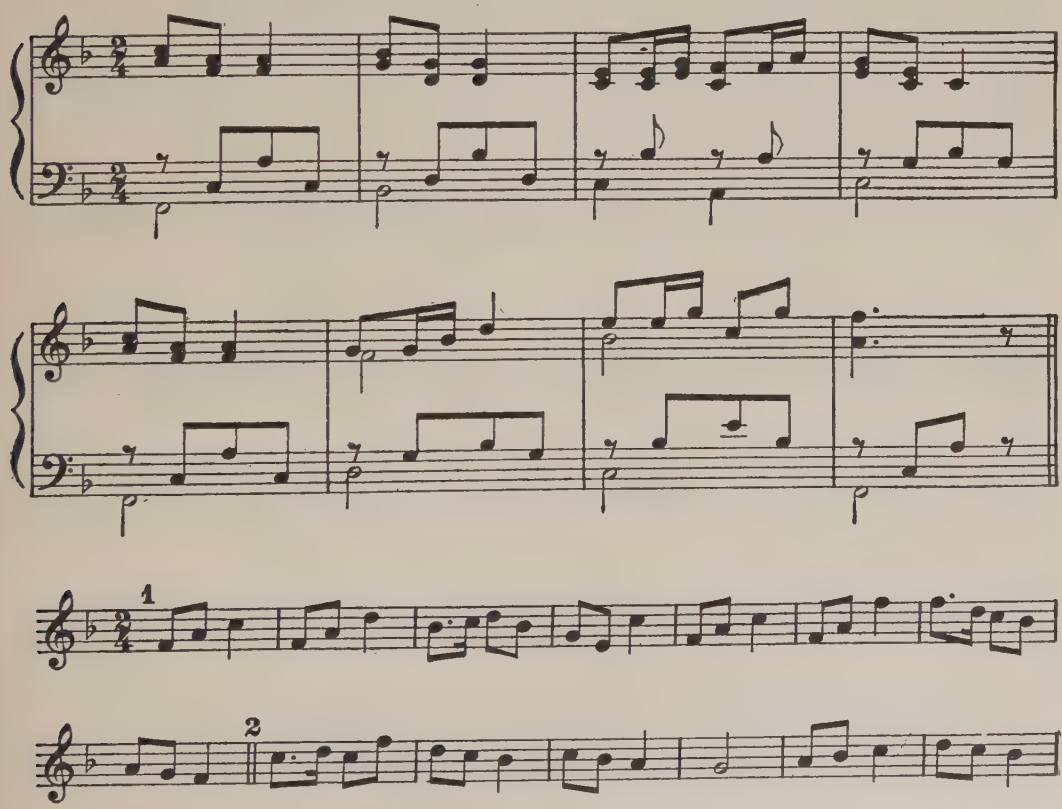
(a) Recite the letter-name and quality of each chord.
(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play.

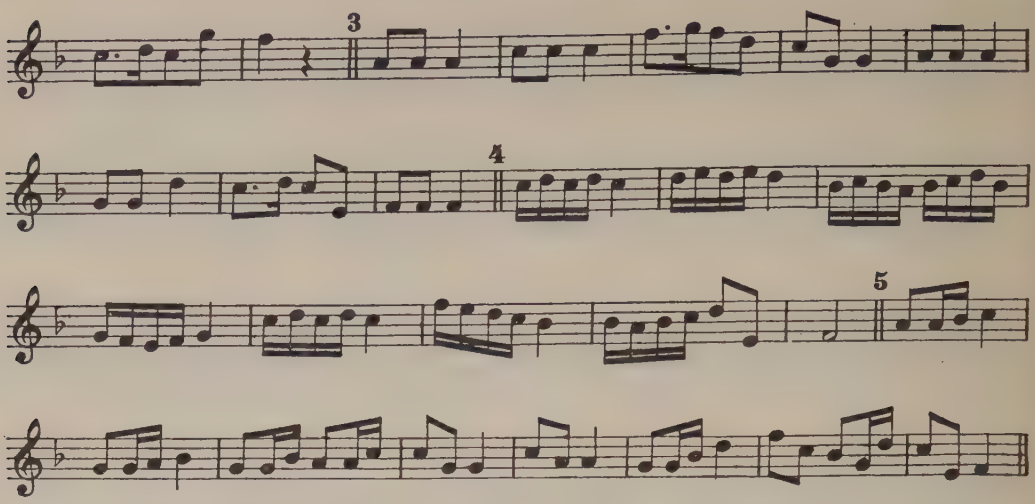


(5) Break up the I II$_2^7$ V^7 I chords in each major and minor key according to the model given below.

Have thoroughly in mind what is to be done before starting to play.

(6) Harmonize the following melodies, employing the II^7 II$_1^7$ and II$_2^7$ chords whenever possible. Use the style of piano accompaniment given in the model.





(7) Improvise parallel periods in triple meter, using style of accompaniment given in Lesson VII, and employing the II_2^7 chord.

(a) Think out the chords and melody of the antecedent phrase before starting to play.

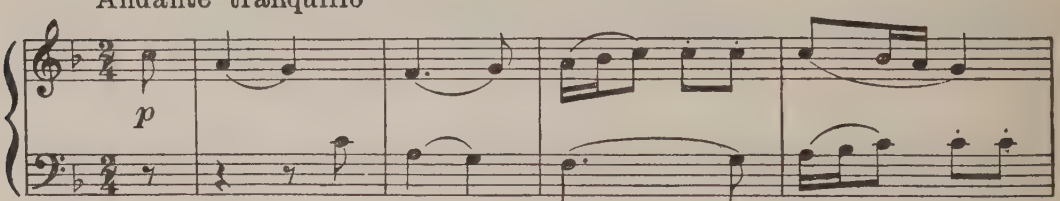
(b) Repeat immediately what has been played.

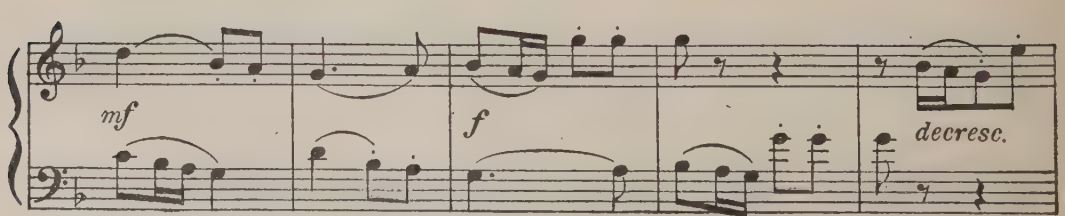
(8) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(9) Transpose the following sets of chords and the piano piece to the keys of G♭ G A♭ A E E♭ D and D♭.

Andante tranquillo





LESSON XXV

THE II_3^7 CHORD

The II_3^7 chord will have the chord-seventh (the 1st degree of the scale) in the bass. It may be preceded by the I chord as in Exercise 2, or by the II chord as in Exercise 1.

The II_3^7 chord will progress to the V_1^7 or VII^7 chord

Exercises 3 to 6 illustrate the use of a series of II^7 chord inversions.

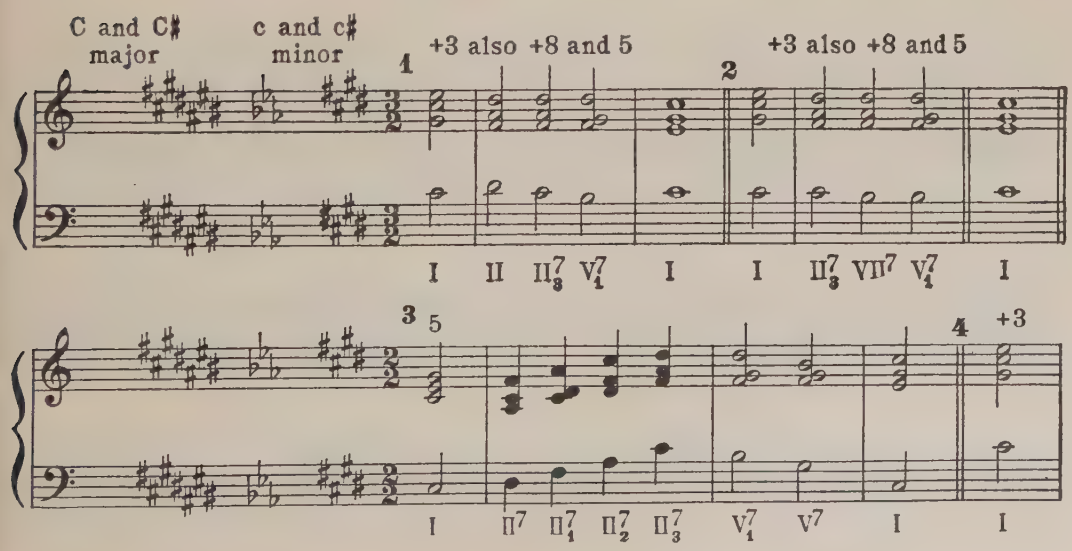
Drill 48

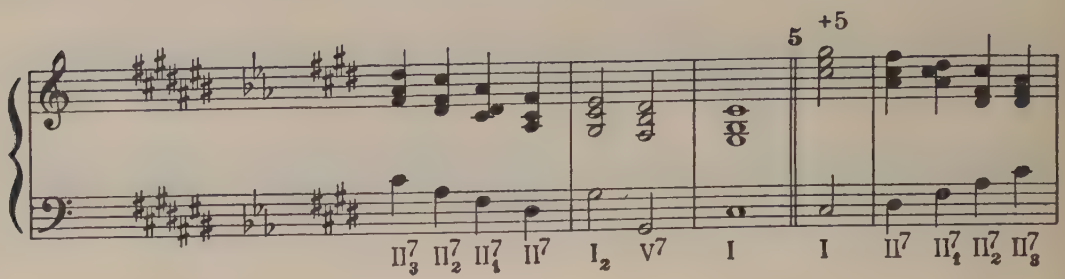
(1) Play the following chord progressions in each major and minor key according to the exercises given below.

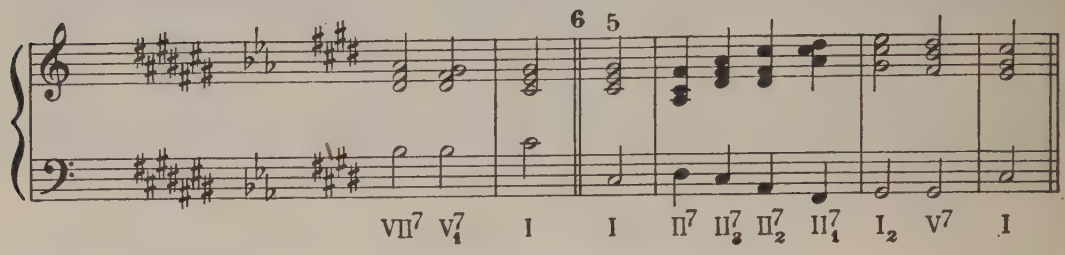
(a) Recite the number- and letter-names of the bass of the II_3^7 chord in each key.

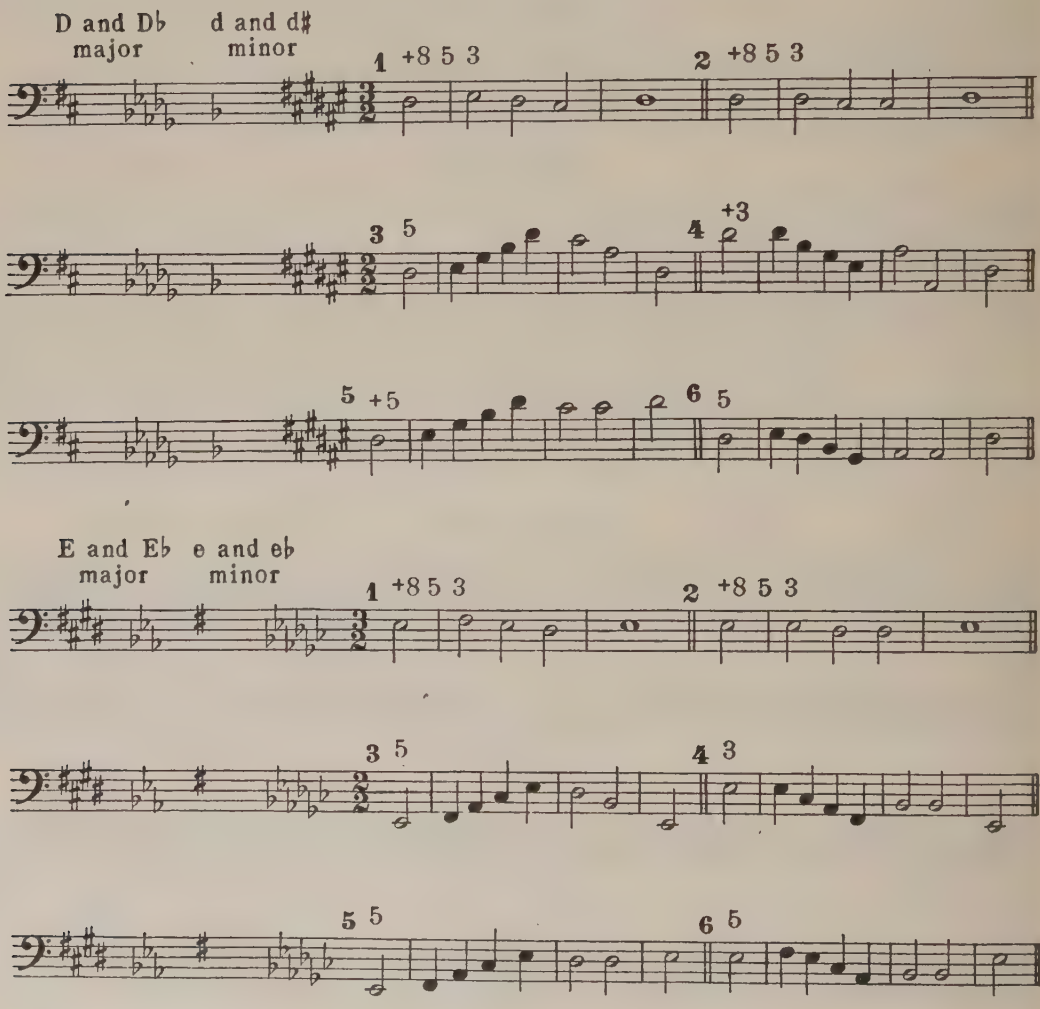
(b) Study the character and effect of the II_3^7 chord. The II_3^7 chord preceded by the I chord gives the effect of a suspension in the bass. When preceded by the II chord, it gives the effect of a passing-tone in the bass.

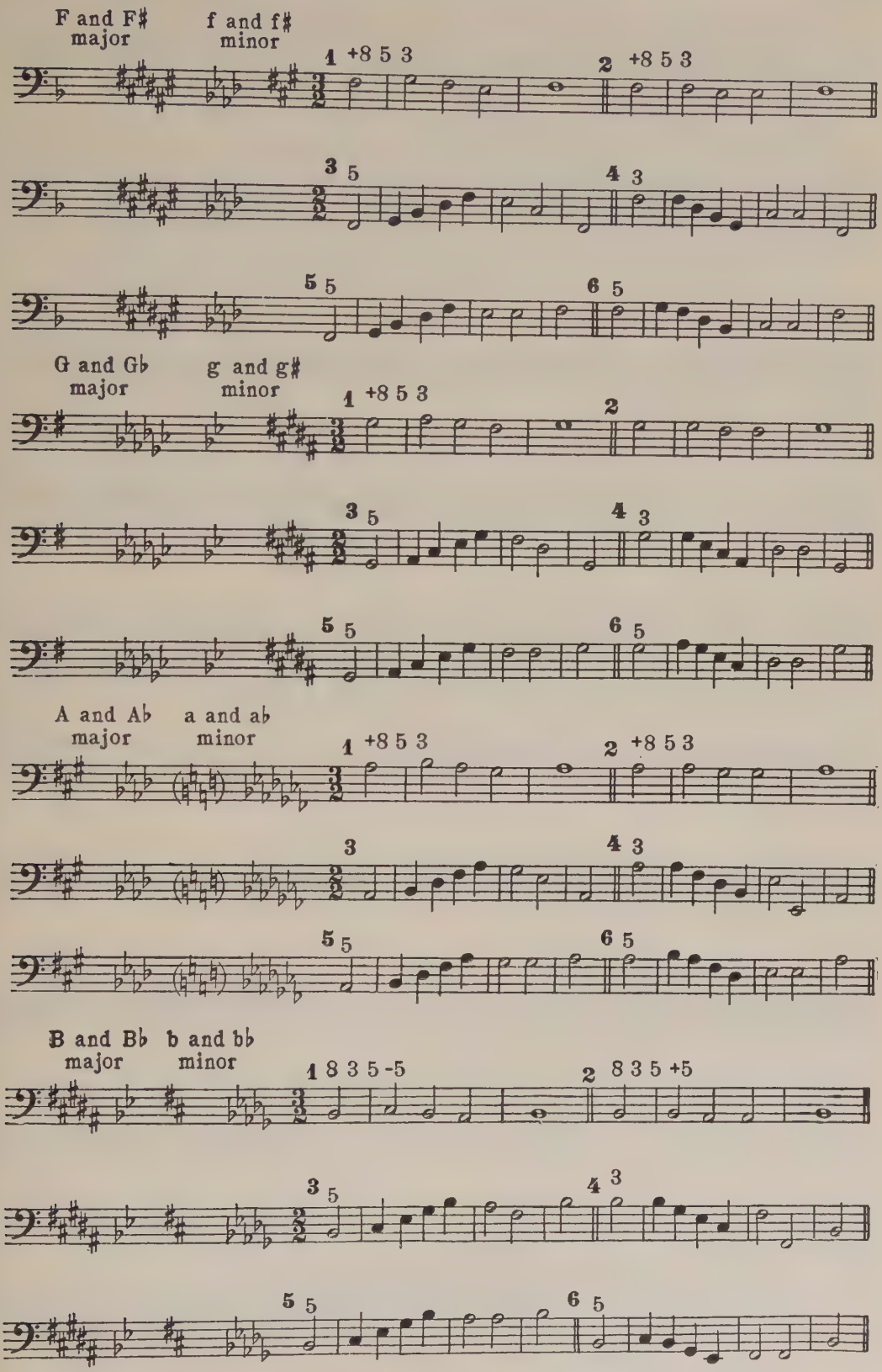
(c) Watch the resolutions of the chord-seventh.




5 +5
II7 II7 II7 II7 I2 V7 I I II7 II7 II7 II7


6 5
VII7 V7 I I II7 II7 II7 II7 I2 V7 I


D and Db major
d and d# minor
1 +8 5 3
2 +8 5 3
3 5
4 +3
5 +5
6 5
E and Eb major
e and eb minor
1 +8 5 3
2 +8 5 3
3 5
4 3
5 5
6 5


F and F♯ major
f and f♯ minor
1 +8 5 3
2 +8 5 3
3 5
4 3
5 5
6 5
G and G♭ major
g and g♯ minor
1 +8 5 3
2
3 5
4 3
5 5
6 5
A and A♭ major
a and a♭ minor
1 +8 5 3
2 +8 5 3
3
4 3
5 5
6 5
B and B♭ major
b and b♭ minor
1 8 3 5 -5
2 8 3 5 +5
3 5
4 3
5 5
6 5

(2) Play the following chord successions in each major and minor key, giving four slow pulses to each chord.

(a) I II_3^7 V_1^7 I II_3^7 II_2^7 I_2 V^7 I IV I II_1^7 V^7 I.

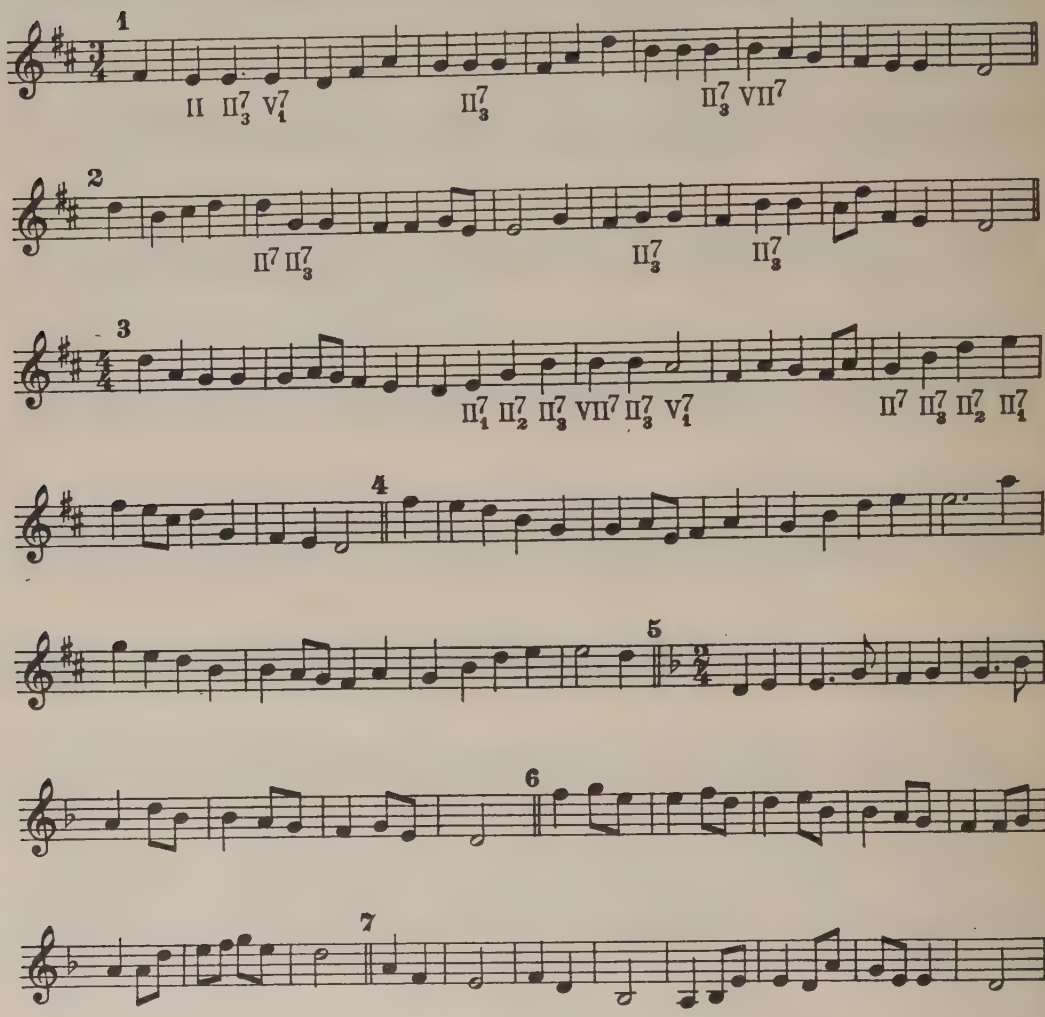
(b) I II_2^7 I_2 V_3^7 I_1 VI IV V I III_1^7 I_2 V^7 I.

(c) I II II_3^7 V_1^7 I II_3^7 V_1^7 I VI IV_1 II_2^7 V^7 I.

(3) Harmonize the following melodies. The 2nd, 4th and 6th degrees of the scale may be harmonized with the II_3^7 chord. Consecutive leaps in the II^7 chord may be harmonized with a series of II^7 chord inversions.

(a) Play the melody and recite the number- and letter-names and the quality of the chords that are to be used for harmonizing.

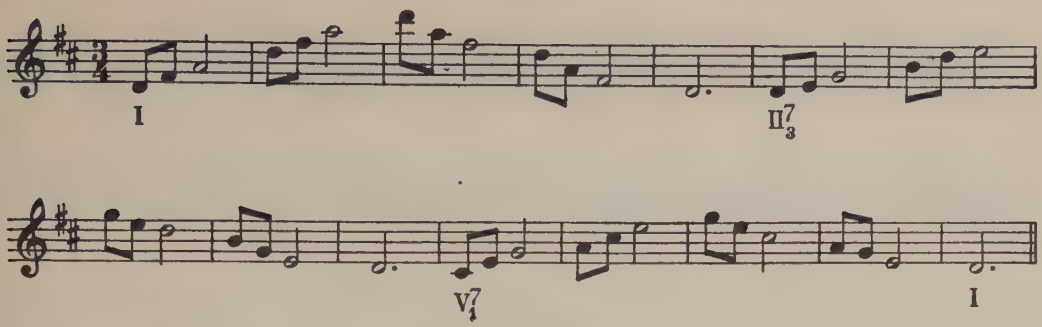
(b) Harmonize, using the II_1^7 II_2^7 and II_3^7 chords whenever possible.



(4) Play the I II_3^7 V_1^7 I chords in each major and minor key according to the following exercise.

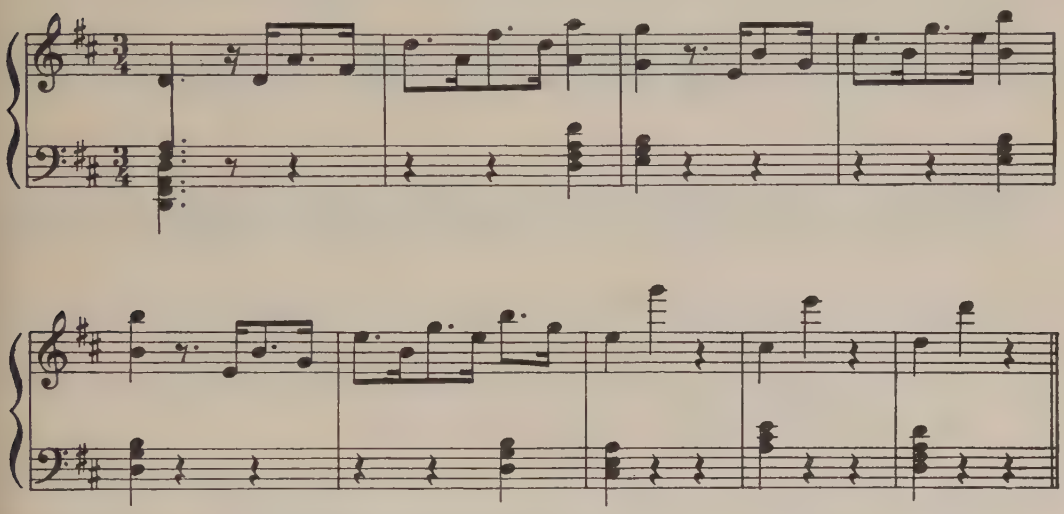
(a) Recite the letter-name and quality of each chord.

(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play.

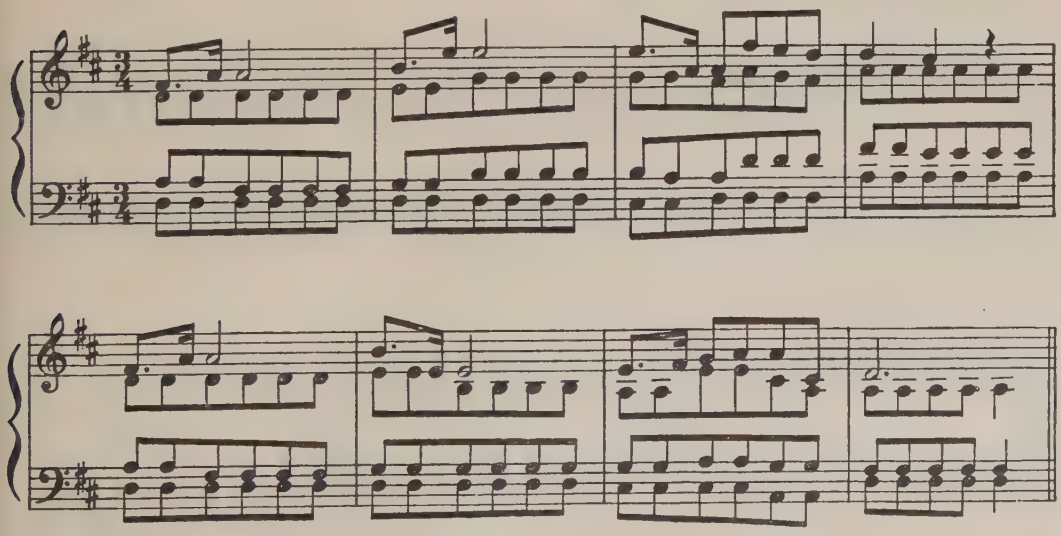


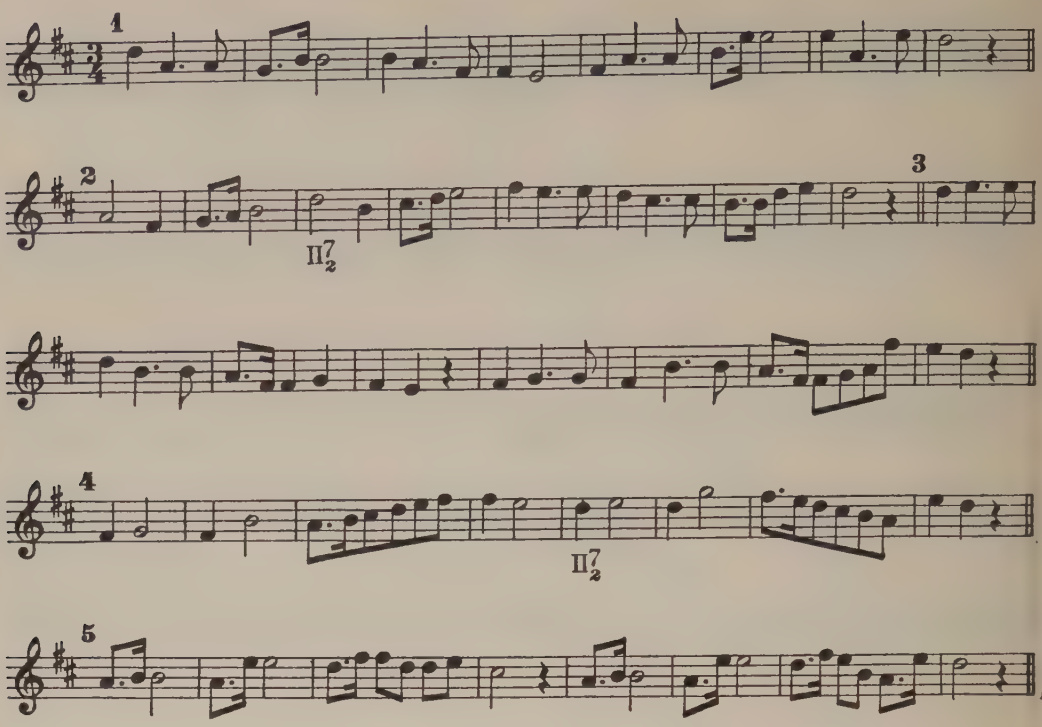
(5) Break up the I II II$_3^7$ V$_1^7$ I chords in each major and minor key according to the model given below.

Have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, employing the II$_1^7$ II$_2^7$ and II$_3^7$ chords whenever possible. Use the style of piano accompaniment given in the model.





(7) Improvise parallel periods in duple and triple meter, using style of accompaniment given in Lesson VIII, and employing the II$^7_3$ chord.

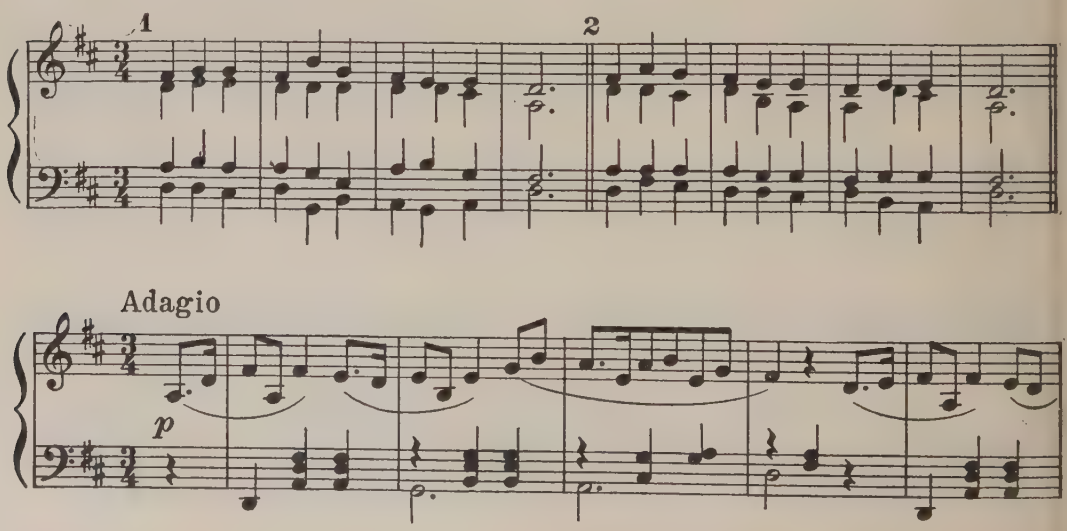
(a) Think out the chords and melody of the antecedent phrase before starting to play.

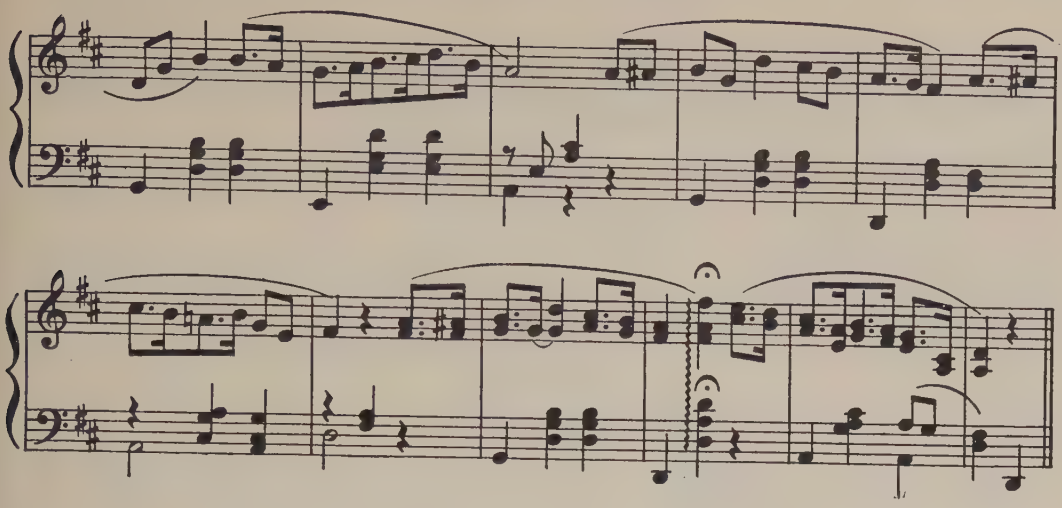
(b) Repeat immediately what has been played.

(8) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(9) Transpose the following sets of chords and the piano piece to the keys of E♭ E F F♯ C B and B♭.

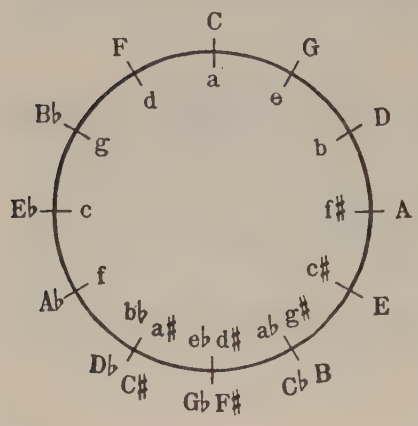




CHAPTER VIII

MODULATION

Modulation is the process of progressing from one key or mode to another.



Modulations to the five next-related keys are most used.

The next-related keys are the relative minor key, the keys of the dominant and subdominant and their relative minor keys. These are the keys in the circle of keys which use the same signature or the signature with one accidental more or less.

In modulating it is best to leave the key with the I chord on an accented pulse of the meter, thus definitely closing the key, and to begin the new key with any chord but the I chord on an unaccented pulse of the meter, thus progressing into the new key.

Lesson XXVI

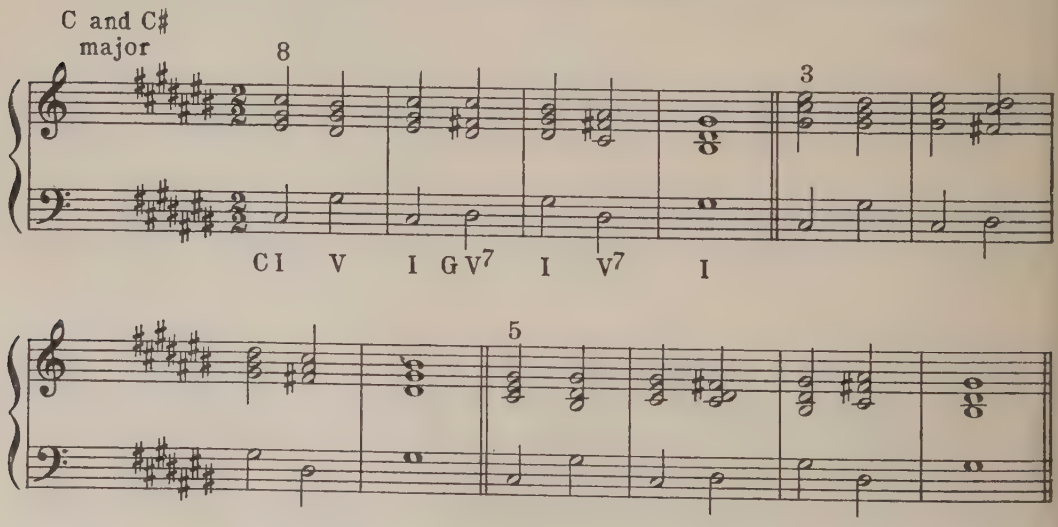
MODULATION TO THE DOMINANT

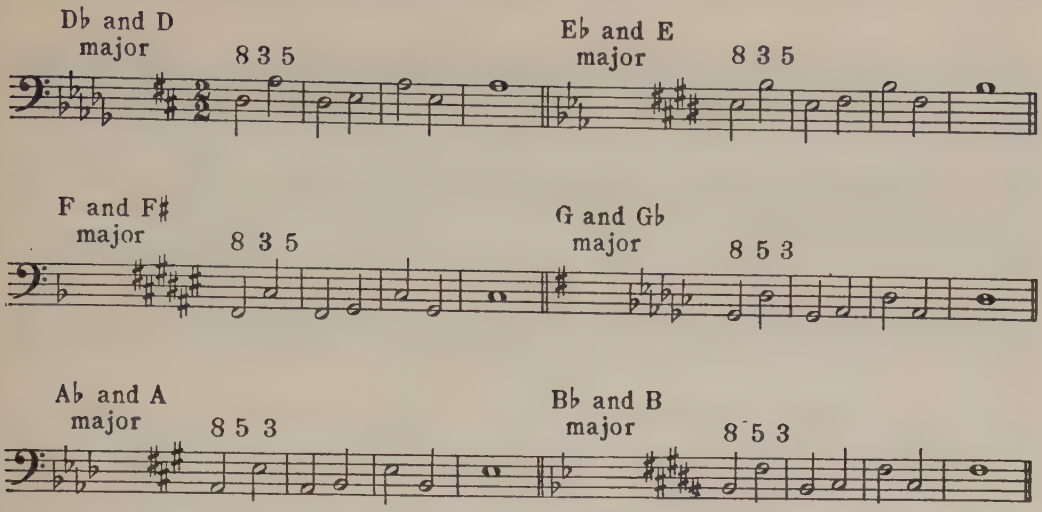
Modulation from any key to its five next-related keys may be made by leaving the key on the I chord and immediately playing the V^7 chord of the new key.

Drill 49

(1) Modulate from each major key to its dominant key according to the following formula.

(a) Recite the name of the dominant key.
(b) Recite the letter-name of the V^7 chord in the dominant key.
(c) Play the progression, analyzing the effect of the modulation.





(2) Play the following chord successions:

(a) C major | G major
I IV V_3^7 I_1 V^7 V_3^7 I_1 II^7 II_1^7 V^7 I.

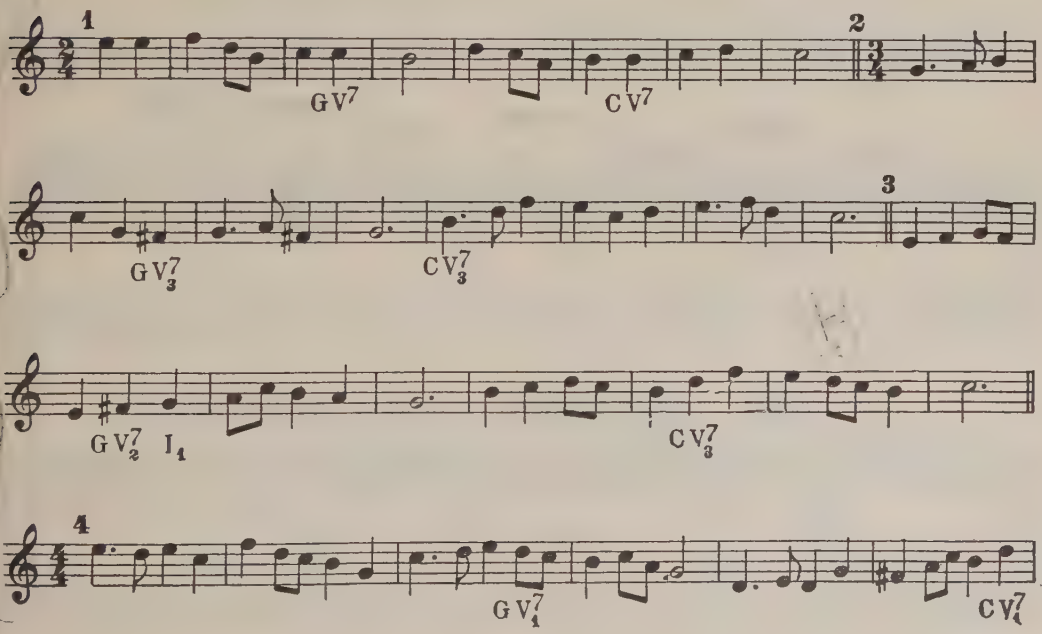
(b) C major | G major
I III IV I V_3^7 I_1 V_2^7 I II_1^7 V^7 I.

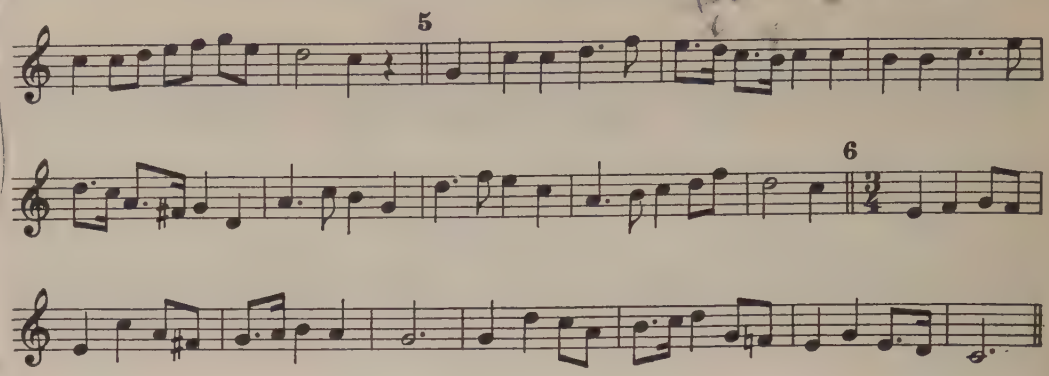
(c) C major | G major
I V_3^7 I_1 II II_3^7 VII^7 I V_3^7 V_2^7 I_1 II_1^7 V^7 I.

(3) Harmonize the following melodies, which modulate to the key of the dominant.

(a) Play the entire melody and decide where the modulation occurs.

(b) Play the melody and recite the number- and letter-names and quality of the chords that are to be used for harmonizing.

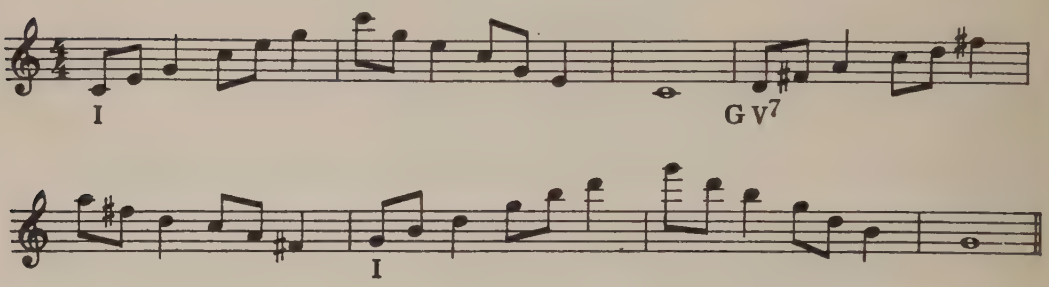




(4) Play the I chord in each major key, followed by the V^7 and I chords in the dominant key, according to the following exercises.

(a) Recite the letter-name and quality of each chord.

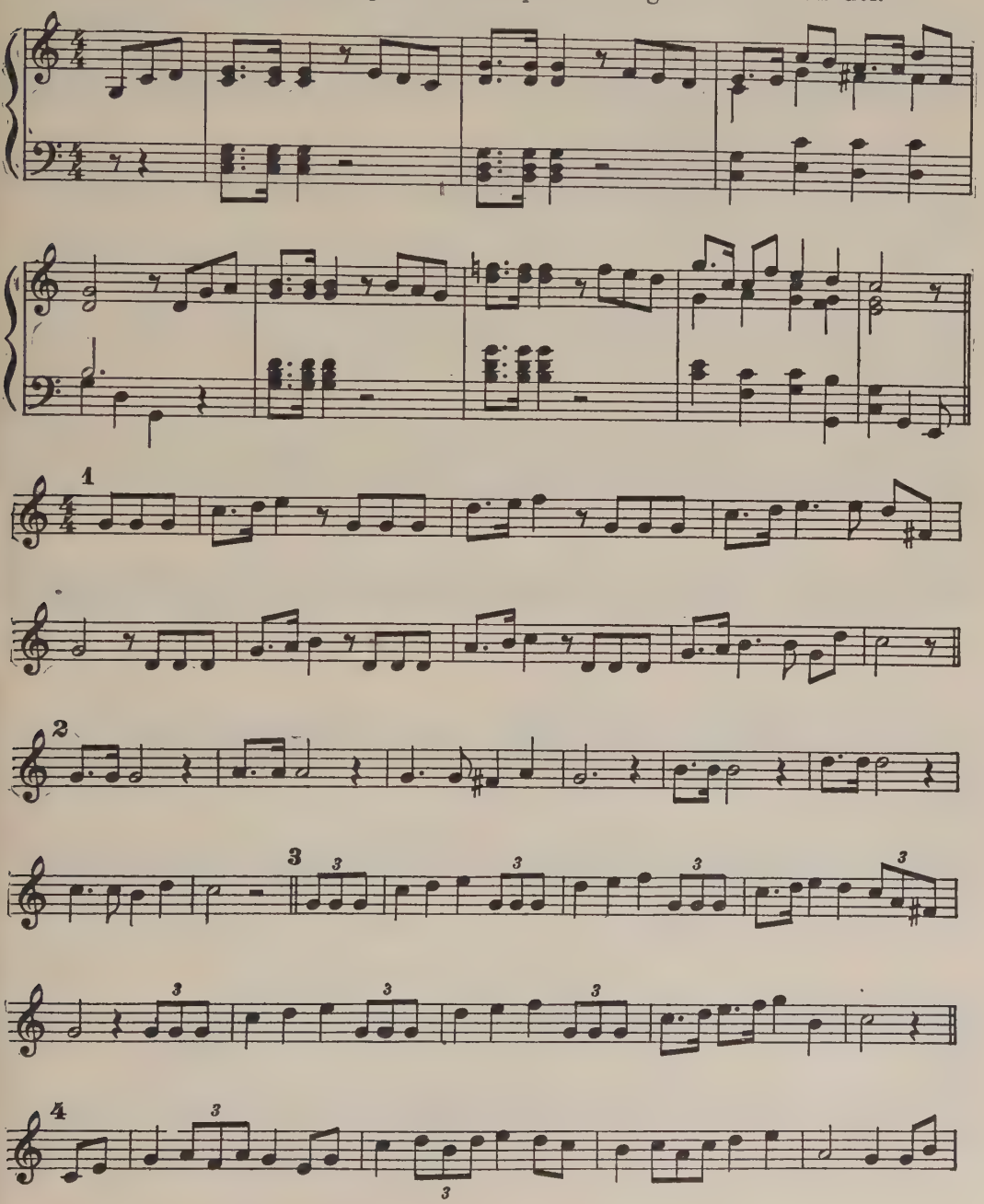
(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play. In these irregular rhythms take care that the stress comes on the first pulse of the measure and not upon the longer note.

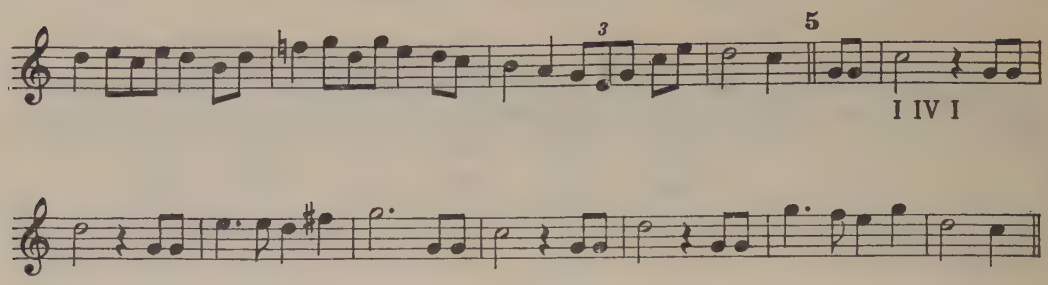


(5) Modulate from each major key to its dominant key, using broken chords according to the model given below.

Have thoroughly in mind what is to be done before starting to play.

(6) Harmonize the following melodies, which modulate to the key of the dominant. Use the style of piano accompaniment given in the model.





(7) Improvise parallel periods in duple meter, using the style of accompaniment given in Lesson IX. End the antecedent phrase with the I chord in the dominant key The consequent phrase will begin like the antecedent phrase in the original key.

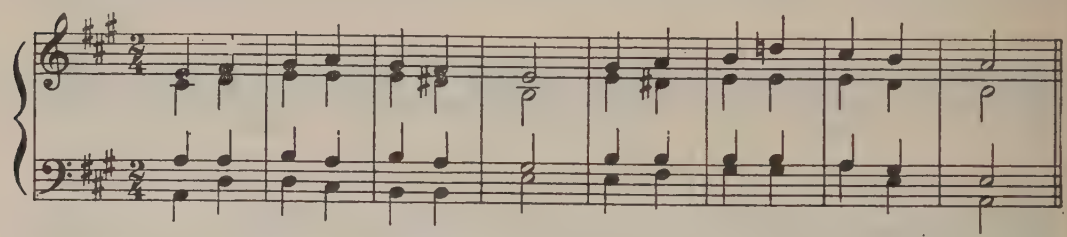
(a) Think out the chords and melody of the antecedent phrase before starting to play.

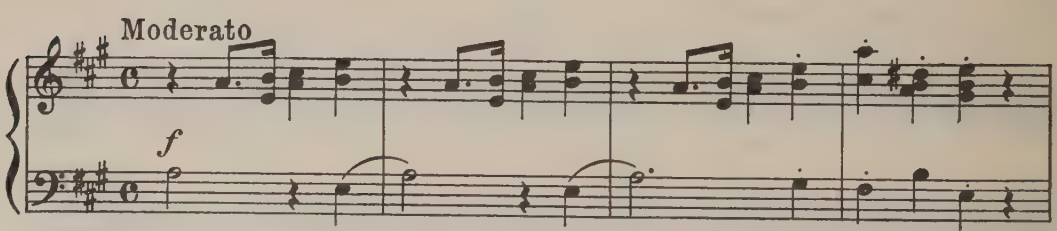
(b) Repeat immediately what has been played.

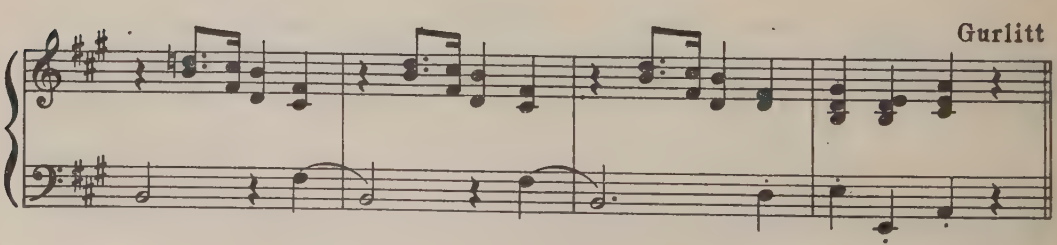
(8) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing. When a modulation occurs, do not attempt to analyze the key to which you are progressing. Follow the interval relationship of the notes on the paper.

(9) Transpose the following set of chords and the piano piece to the keys of D♭ D E♭ E B B♭ A and A♭.







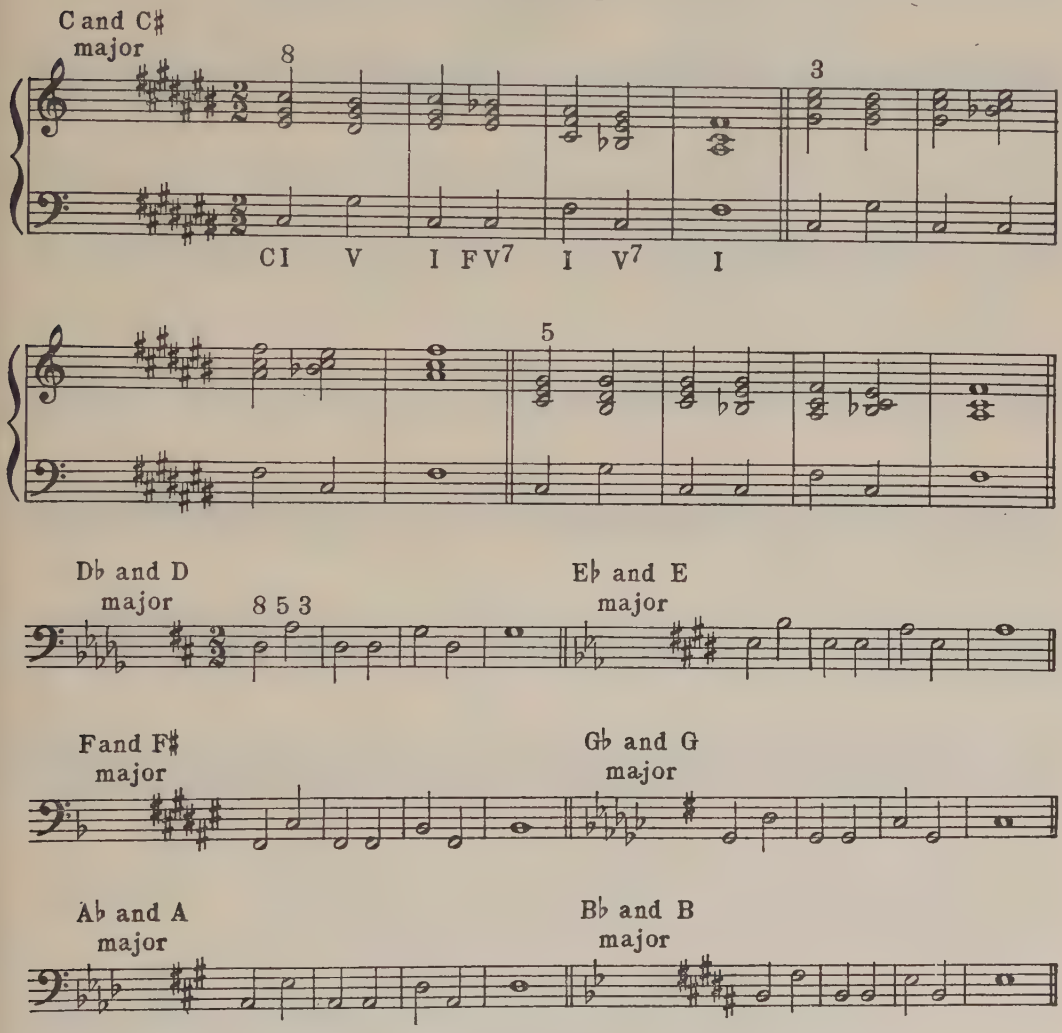
LESSON XXVII

MODULATION TO THE SUBDOMINANT

Drill 50

(1) Modulate from each major key to its subdominant key according to the following formula.

(a) Recite the name of the subdominant key.
(b) Recite the letter-name of the V^7 chord in the subdominant key.
(c) Play the progressions, analyzing the effect of the modulation.



(2) Play the following chord successions:

(a) G major: I IV IV_1 II_2^7 I_2 V^7 I | C major: V^7 I II_1^7 I_2 V^7 I.

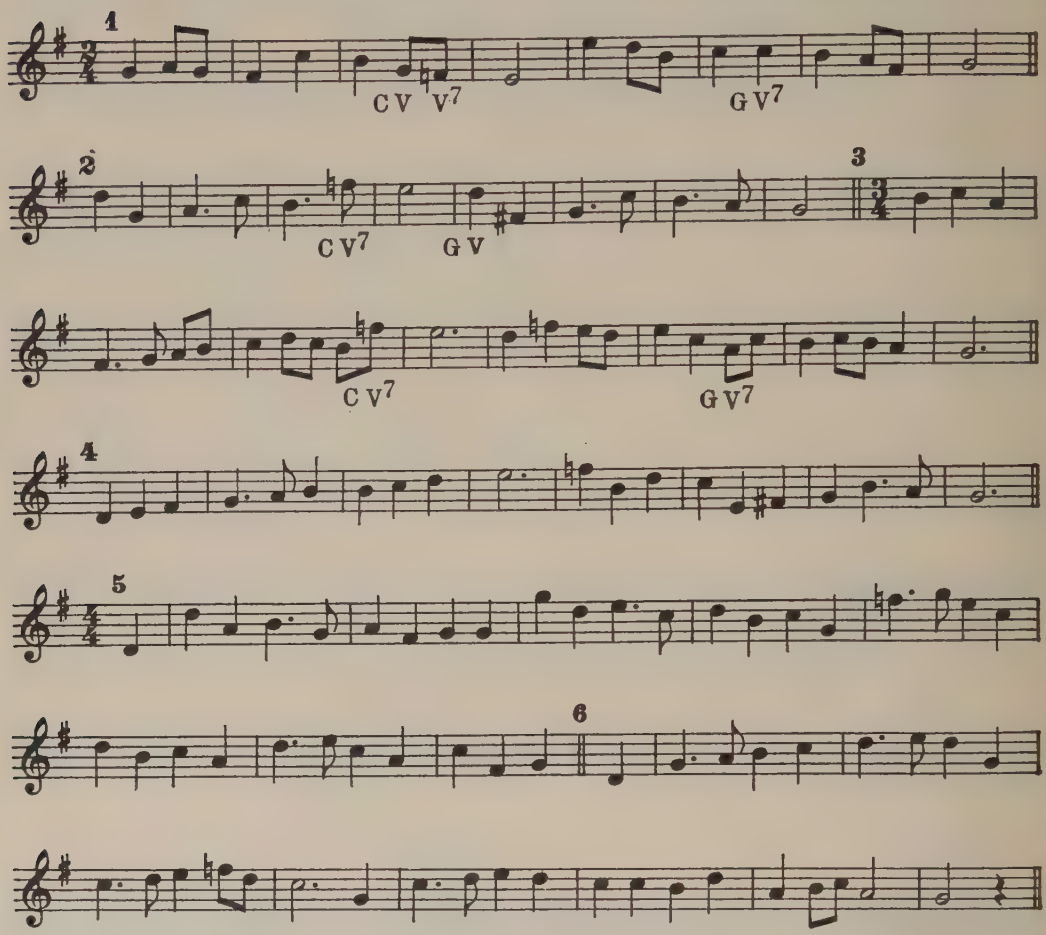
(b) G major: I I_1 II II_3^7 V_1^7 I | C major: V_3^7 V_2^7 I II_3^7 VII^7 V_1^7 I.

(c) G major: I II II_1^7 I_2 V^7 I | C major: V_3^7 V_2^7 I II I_2 V^7 I.

(3) Harmonize the following melodies, which modulate to the key of the subdominant.

(a) Play the entire melody and decide where the modulation occurs.

(b) Play the melody and recite the number- and letter-names and the quality of the chords that will be used for harmonizing. Remember that the new key will begin on an unaccented pulse.



(4) Play the I chord in each major key, followed by the V^7 and the I chords in the subdominant key, according to the following exercises.

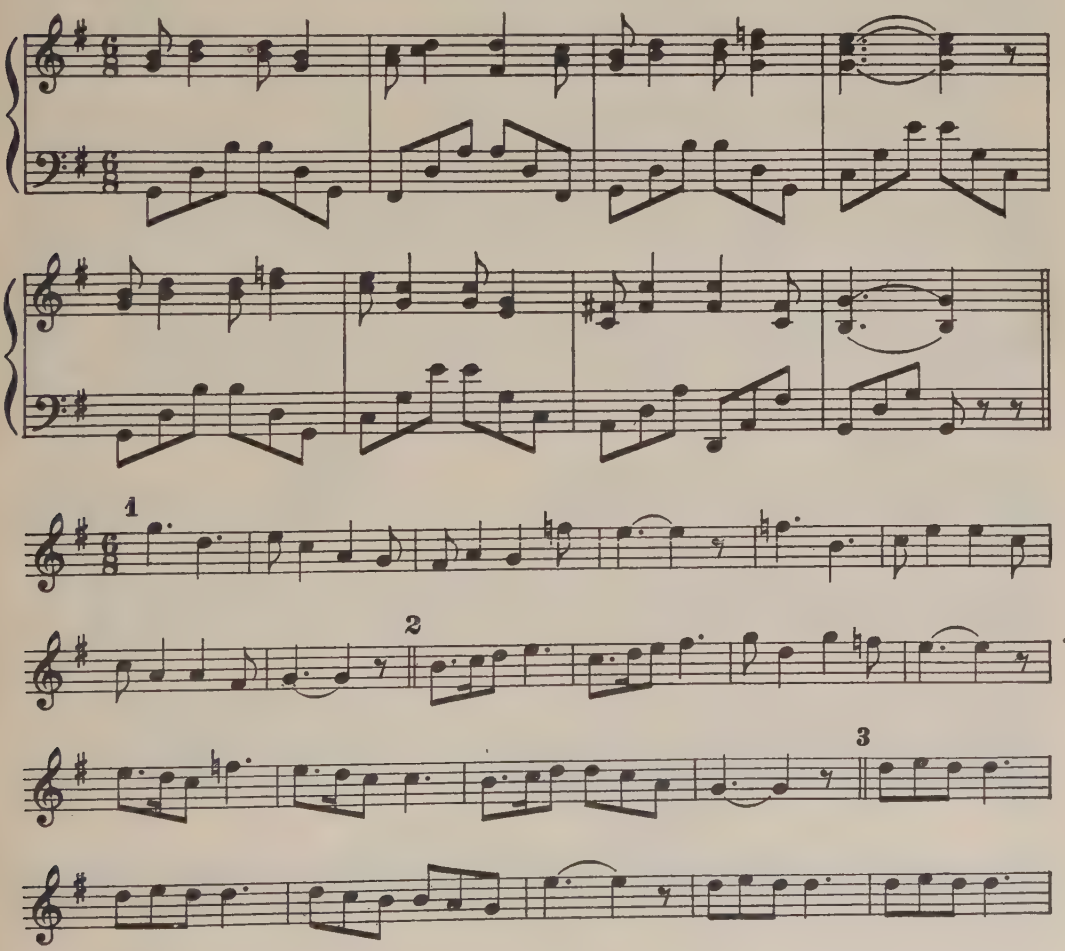
(a) Recite the letter-name and quality of each chord.

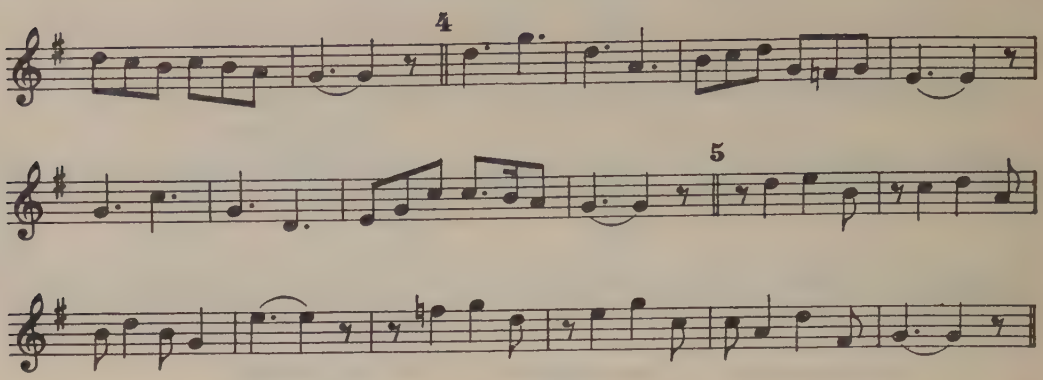
(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play. In these irregular rhythms take care that the stress comes on the first pulse of the measure and not upon the longer note.

(5) Modulate from each major key to its subdominant key, using broken chords according to the model given below.

Have thoroughly in mind what is to be done before starting to play.

(6) Harmonize the following melodies, which modulate to the key of the subdominant. Use the style of piano accompaniment given in the model.





(7) Improvise contrasting periods in triple meter, using the style of accompaniment given in Lesson X. End the antecedent phrase with the I chord in the subdominant key. The consequent phrase may begin in the original key, or may continue for three chords in the subdominant key. It must end with a perfect cadence in the original key.

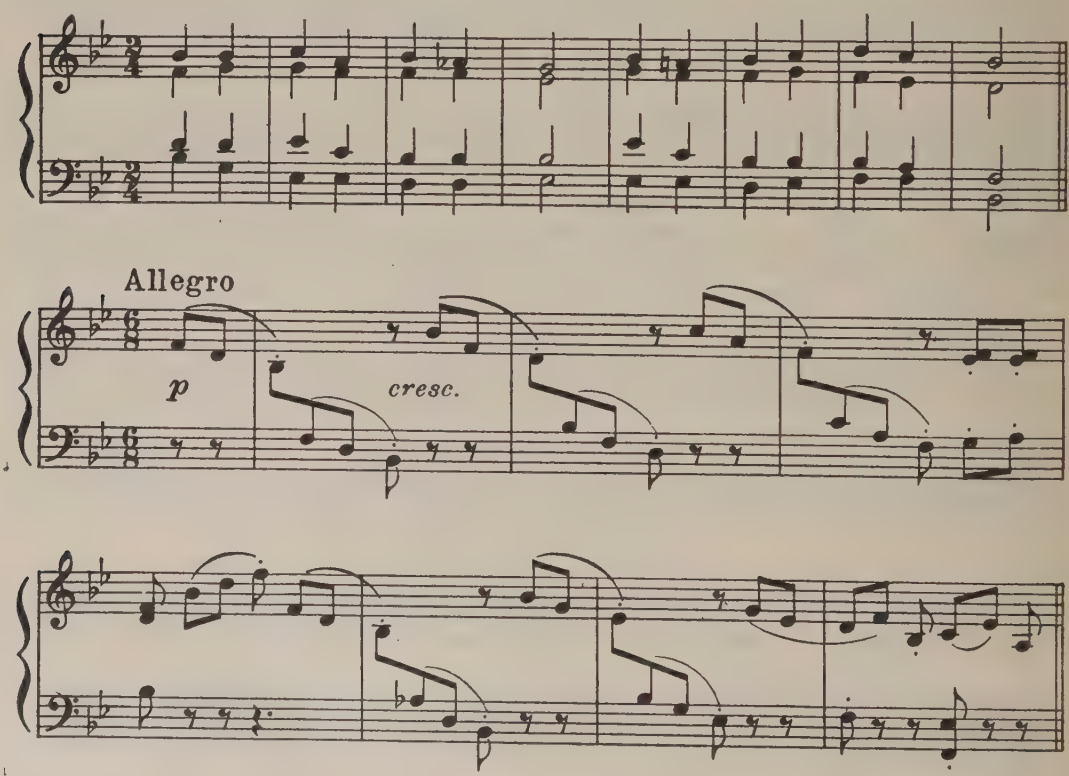
(a) Think out the chords and melody of the antecedent phrase before starting to play. Also plan the consequent phrase.

(b) Repeat immediately what has been played.

(8) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(9) Transpose the following set of chords and the piano piece to the keys of C D♭ D A A♭ G and G♭.



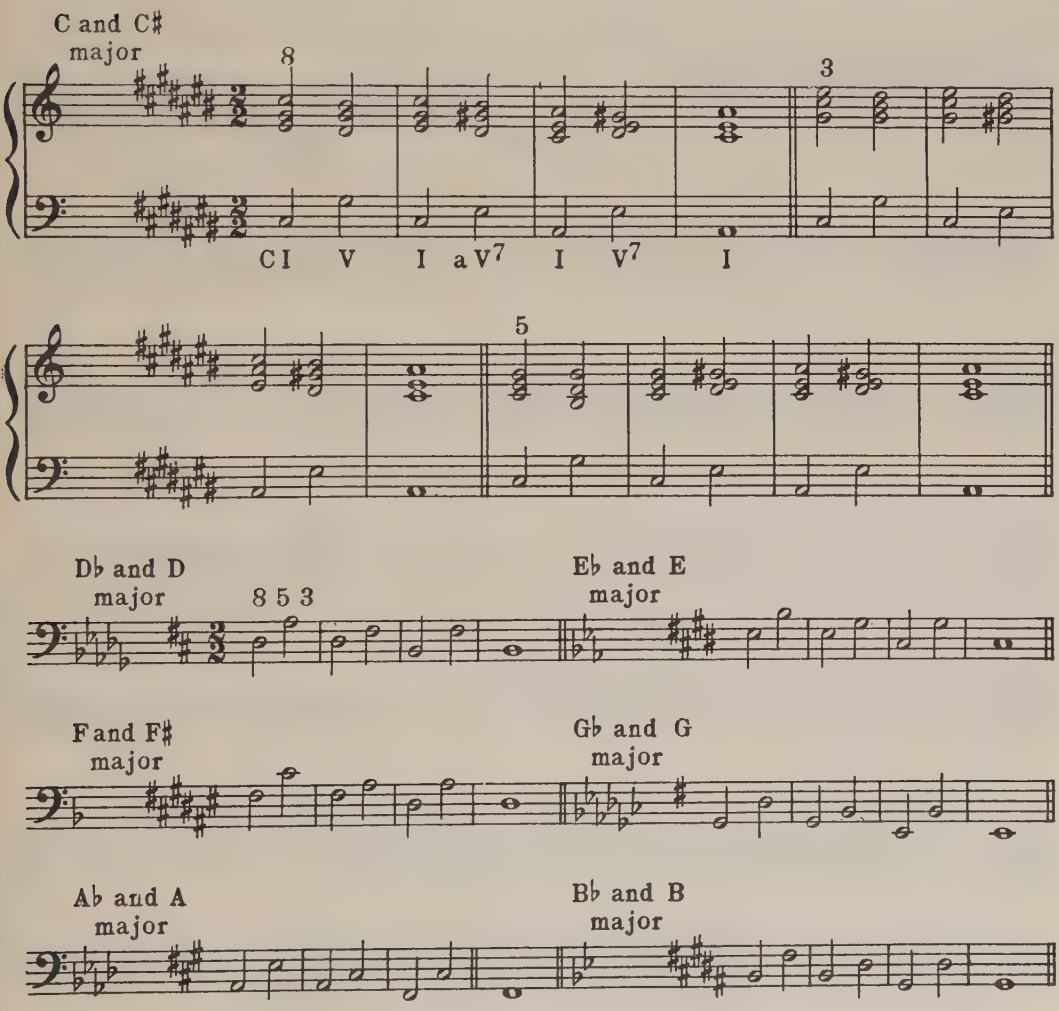
Lesson XXVIII

MODULATION TO THE RELATIVE KEY

Drill 51

(1) Modulate from each major key to its relative minor key according to the following formula.

(a) Recite the name of the relative minor key.
(b) Recite the letter-name of the V^7 chord in the relative minor key.
(c) Play the progressions, analyzing the effect of the modulation.



(2) Play the following chord successions:

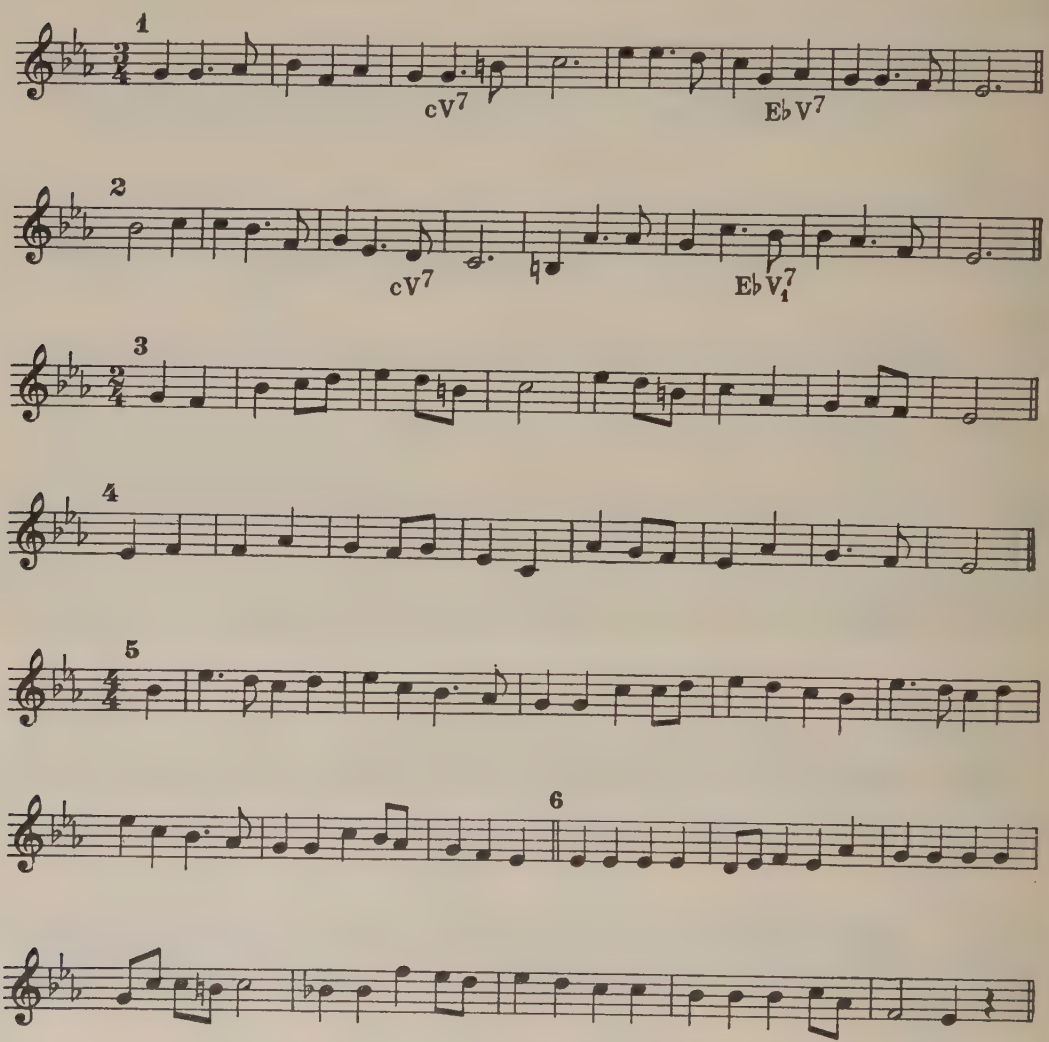
(a) E♭ major | c minor
I II_3^7 II_2^7 V^7 I | V^7 I II_1^7 V_3^7 I_1 IV I_2 V^7 I.

(b) E♭ major | c minor
I VI I_2 IV II_1^7 I_2 V^7 I | V^7 I IV I_2 V^7 I.

(c) E♭ major | c minor
I IV_1 II_2^7 V^7 I | V^7 I VI II_2^7 V^7 I.

(3) Harmonize the following melodies, which modulate to the relative minor key.

Play the entire melody and recite the number- and letter-names and the quality of the chords that are to be used for harmonizing. Remember that the new key will begin on an unaccented pulse.



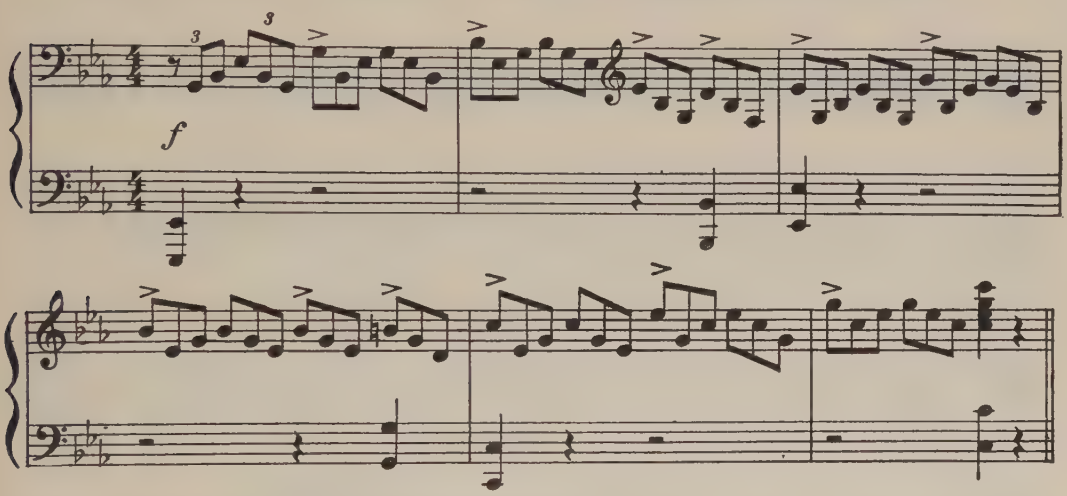
(4) Play the I chord in each major key, followed by the V^7 and the I chords in the relative minor key, according to the following exercises.

(a) Recite the letter-name and quality of each chord.

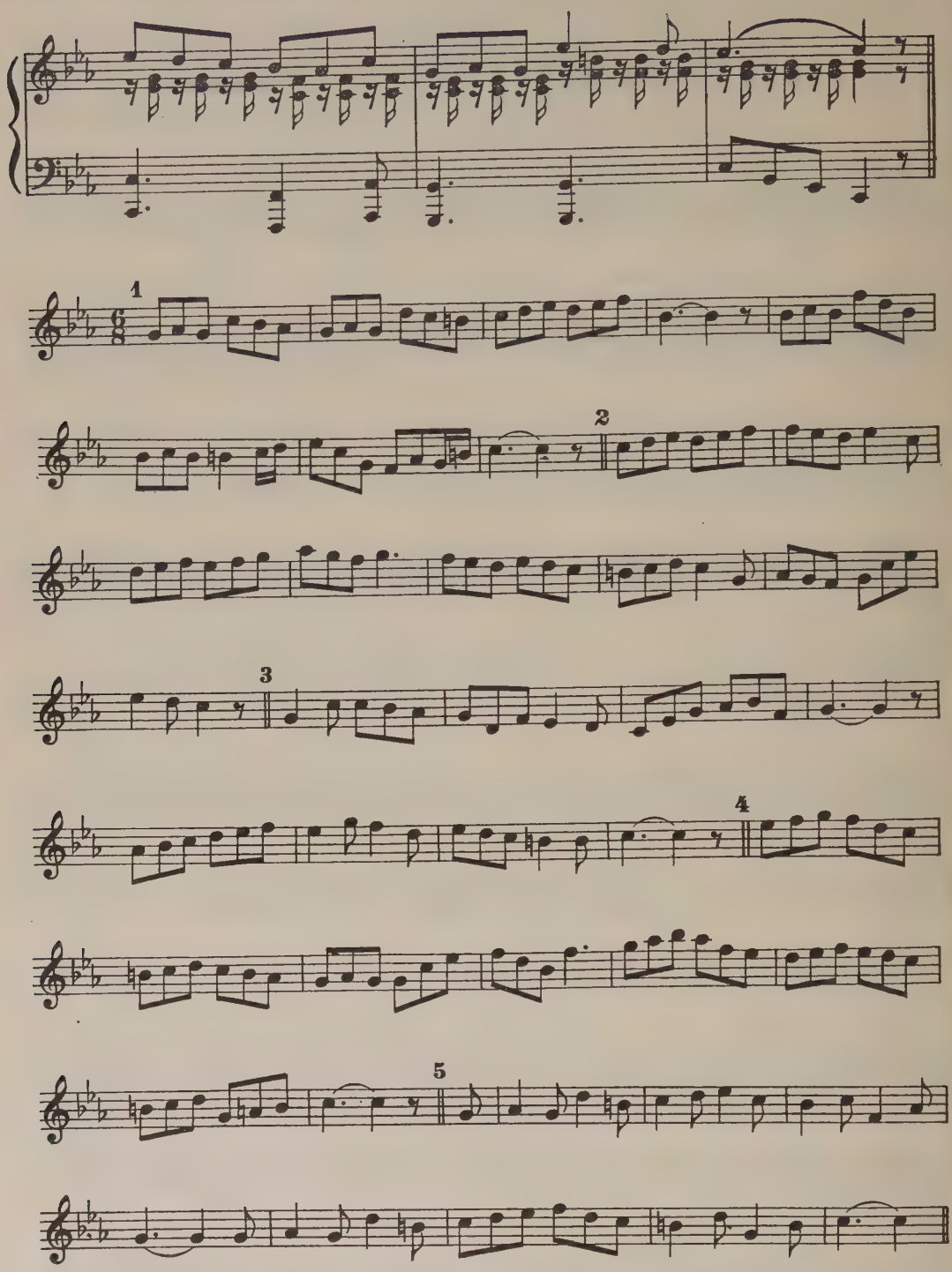
(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play. In these irregular rhythms take care that the stress comes on the first pulse of the measure and not upon the longer note.

(5) Modulate from each major key to its relative minor key, using broken chords according to the model given below.

Have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, which modulate to the relative major key. Use the style of piano accompaniment given in the model.



(7) Improvise contrasting periods in triple meter, using style of accompaniment given in Lesson XI. End the antecedent phrase with the I chord in the relative minor key. The consequent phrase may begin in the original key, or continue in the relative minor key. It must end with a perfect cadence in the original key.

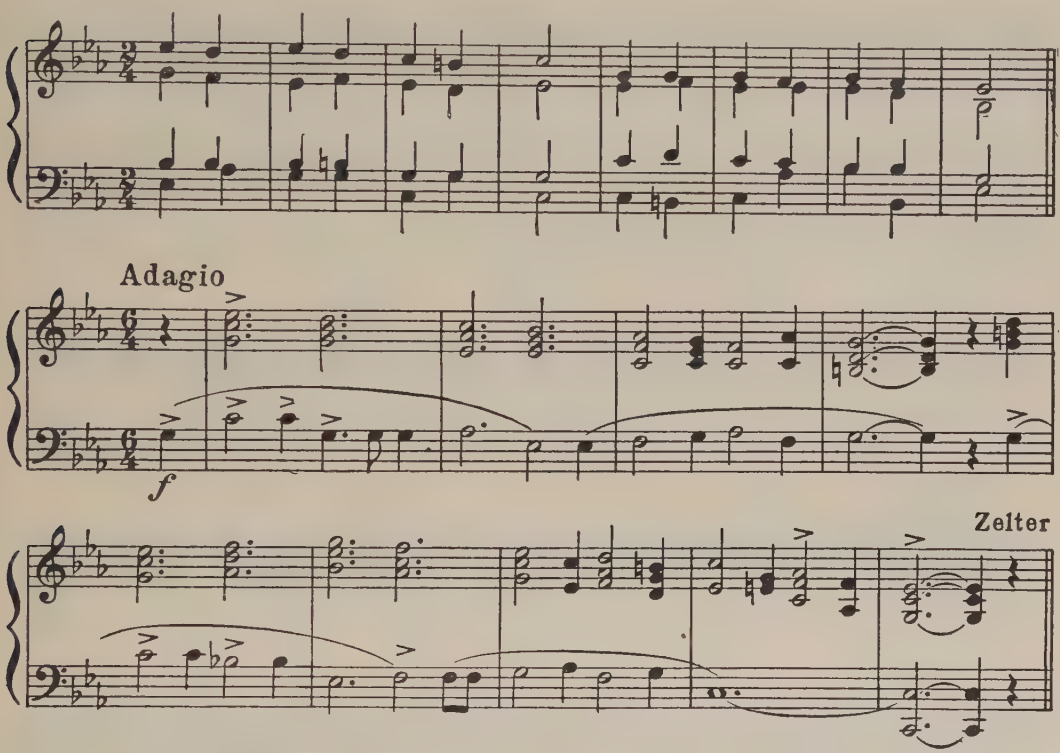
(a) Think out the chords and melody of the antecedent phrase before starting to play. Also plan the consequent phrase.

(b) Repeat immediately what has been played.

(8) Transpose the melodies of Sections 3 and 6 to the keys a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(9) Transpose the following sets of chords and the piano piece to the keys of C D♭ D F F♯ and G.



Lesson XXIX

MODULATION TO RELATIVE KEYS

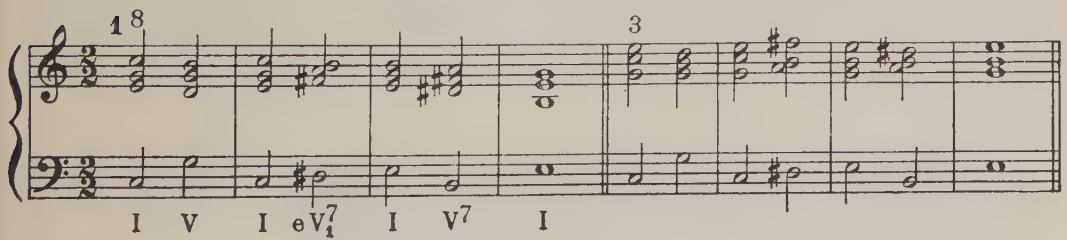
Drill 52

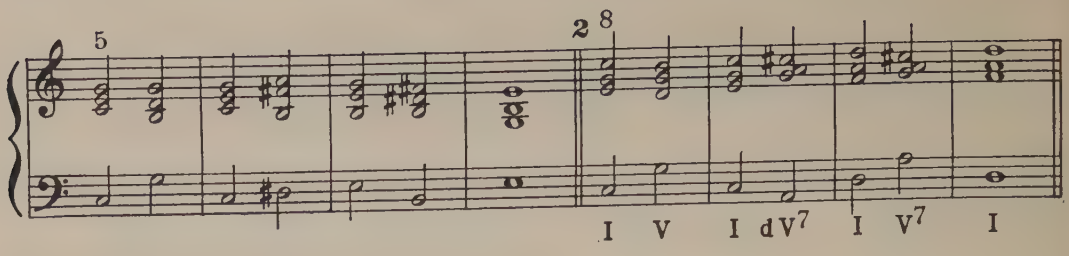
(1) Modulate from each major key to the relative minor keys of the dominant and subdominant according to the following formula.

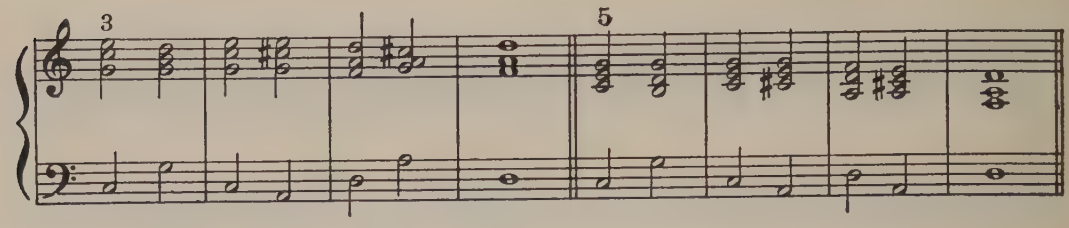
(a) Recite the name of the relative minor key of the dominant; of the subdominant.

(b) Recite the letter-name of the V^7 chord in each relative minor key.

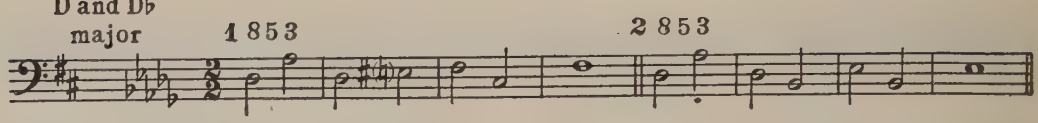
(c) Play the progressions, analyzing the effect of the modulations.



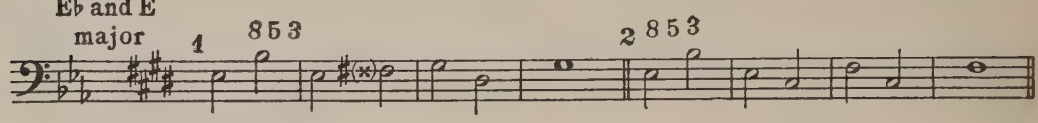




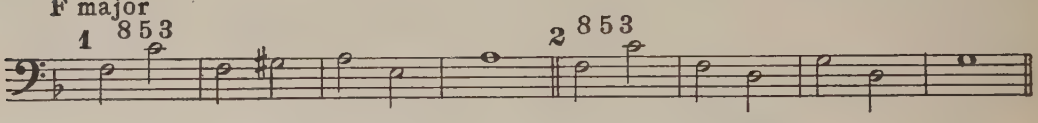
D and D♭ major



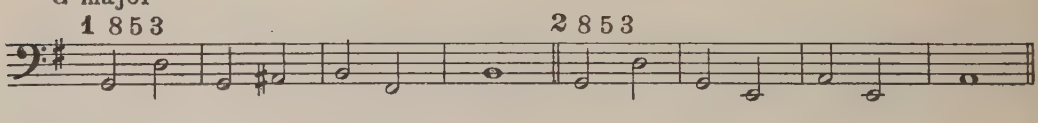
E♭ and E major



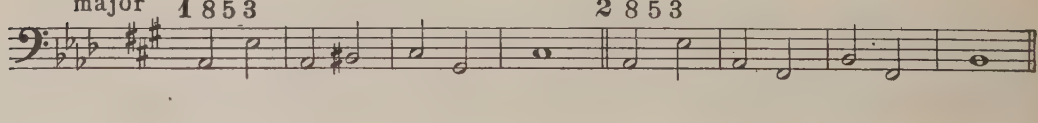
F major



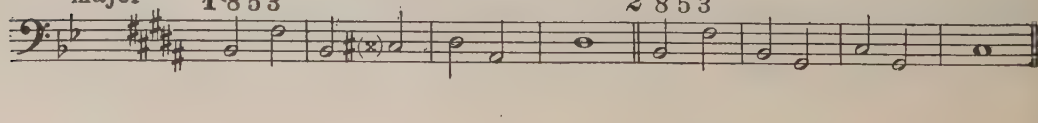
G major



A♭ and A major



B♭ and B major



(2) Play the following chord successions:

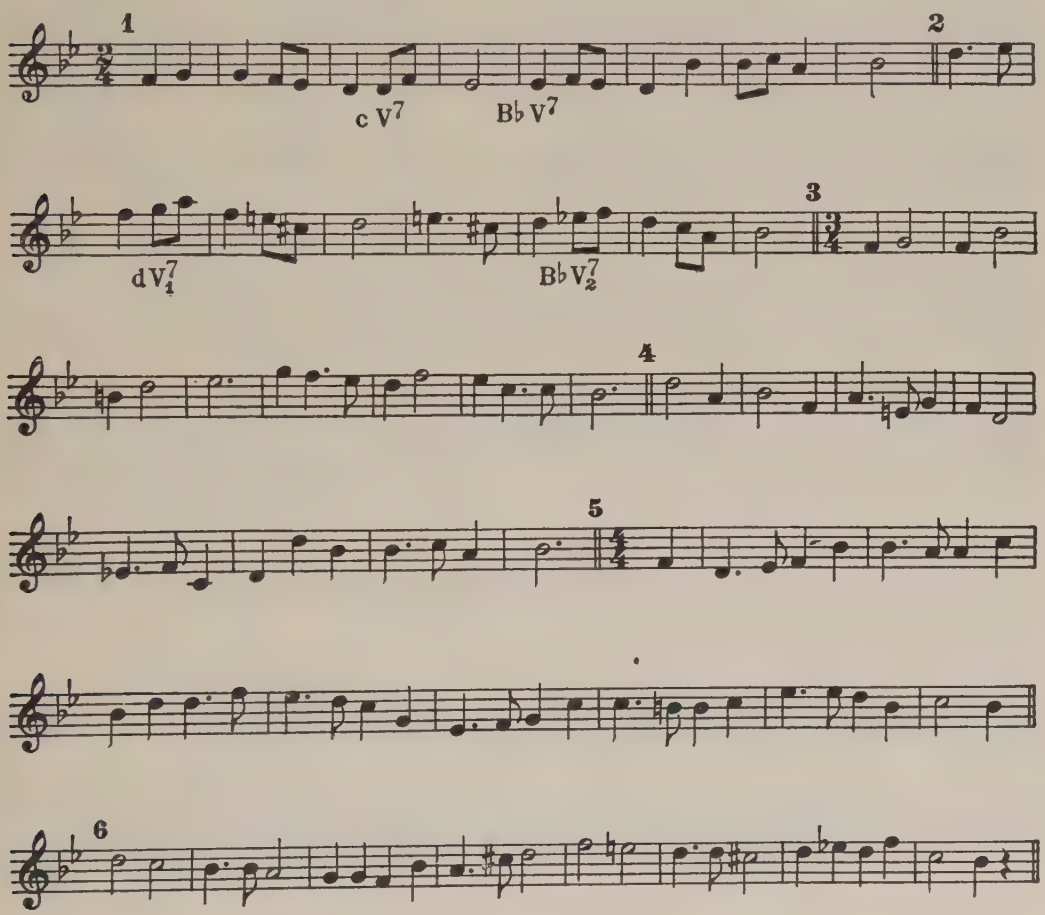
(a) B♭ major | d minor
I IV II^7 V^7 I | V^7 I II_1^7 V_3^7 V_2^7 I.

(b) B♭ major | c minor
I VI IV V^7 I | V^7 I VI II_2^7 V^7 I.

(c) B♭ major | d minor
I IV II_1^7 II^7 II_3^7 V_1^7 I | V^7 I V_3^7 I_1 V_2^7 I V^7 I.

(3) Harmonize the following melodies, which modulate to the relative minor keys.

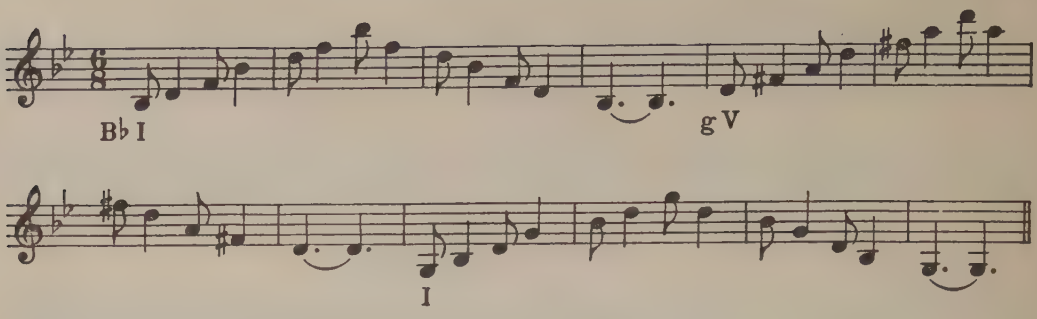
Play the entire melody and recite the number- and letter-names and the quality of the chords that are to be used for harmonizing. Remember that the new key will begin on an unaccented pulse.



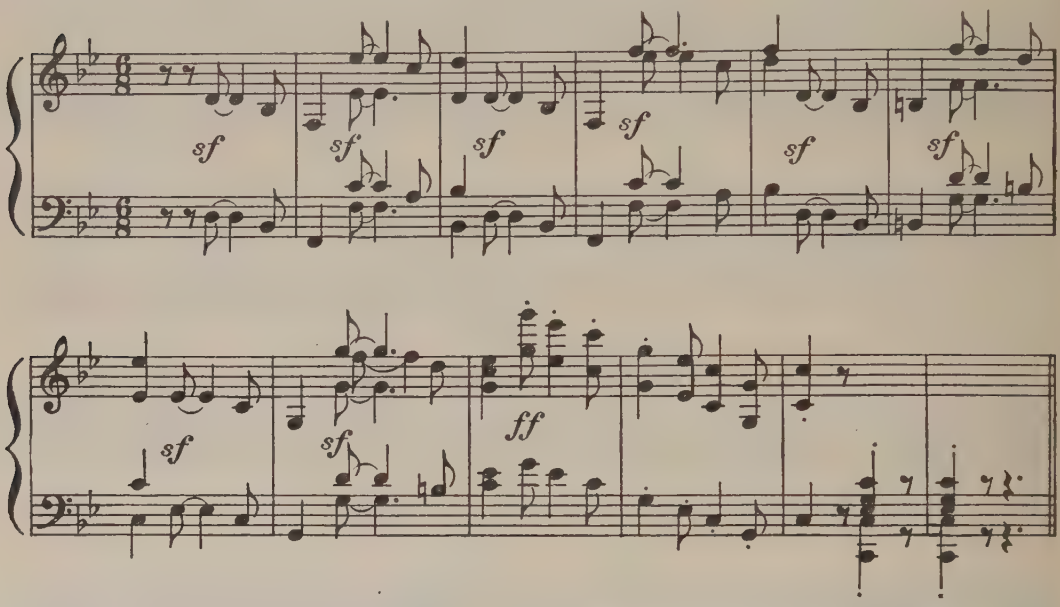
(4) Play the I chord in each major key, followed by the V^7 and the I chords in the relative minor key of the dominant and of the subdominant according to the following exercises.

(a) Recite the letter-name and quality of each chord.

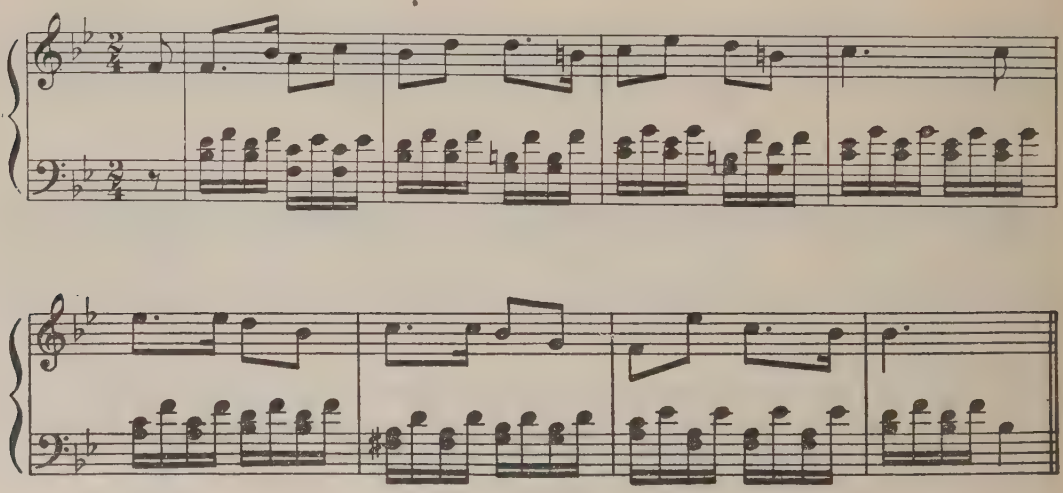
(b) Play the arpeggio first with the right, then with the left hand one octave lower, then with both hands. Have the rhythm thoroughly in mind before starting to play.

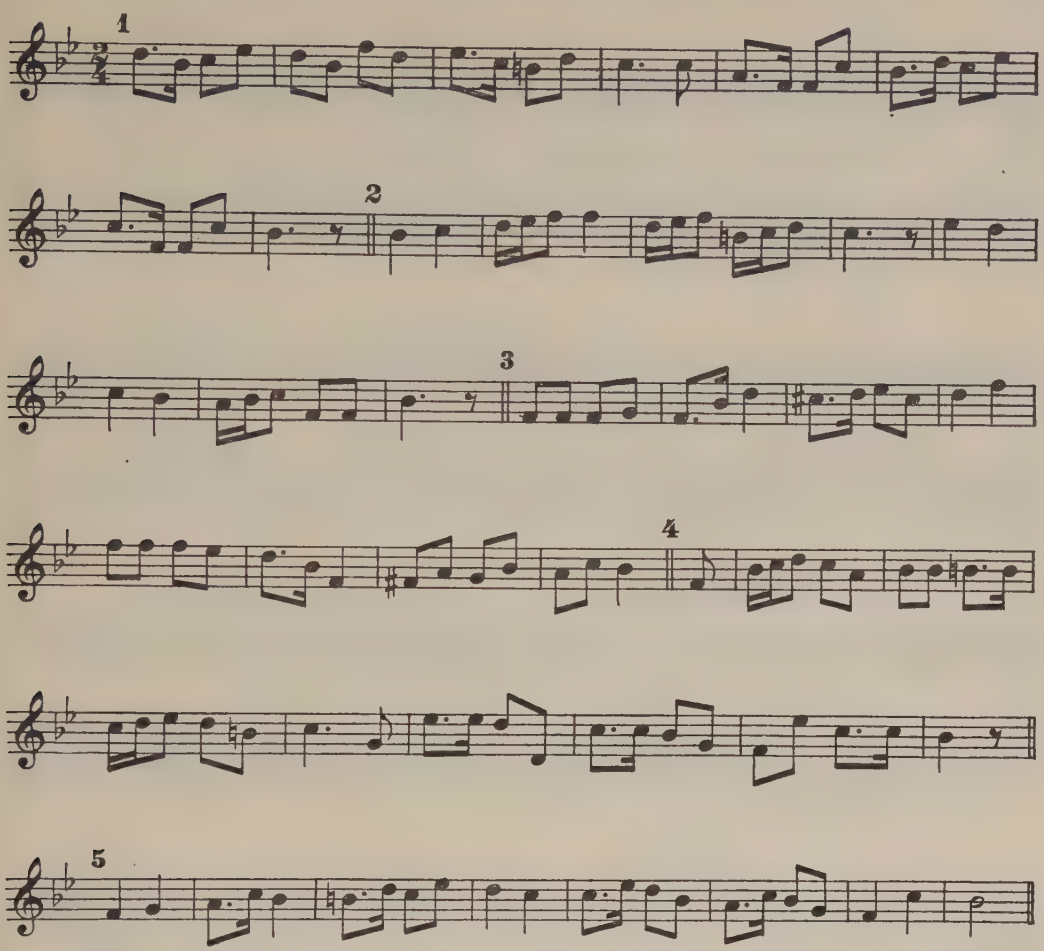


(5) Modulate from each major key to the relative minor keys of its dominant and subdominant, using broken chords according to the model given below. Have thoroughly in mind what is to be done before starting to play.



(6) Harmonize the following melodies, which modulate to the keys of the relative minor of the dominant and of the subdominant. Use the style of piano accompaniment given in the model.





(7) Improvise marches, parallel and contrasting periods in form, in quadruple meter, using style of accompaniment given on page 89. Modulations may be made to any of the five next-related keys.

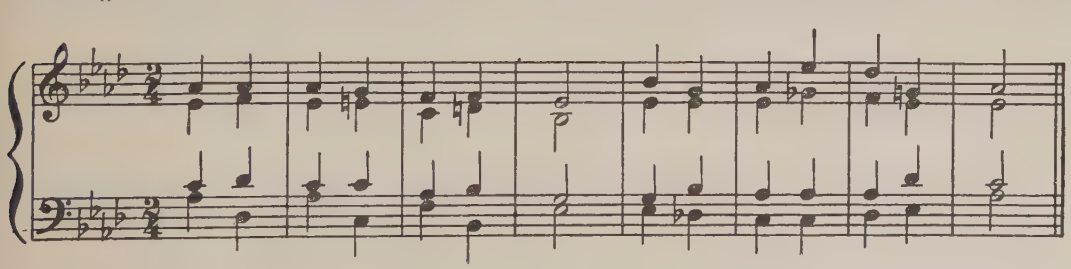
(a) Think out the chords and melody of the antecedent phrase before starting to play. Also plan the consequent phrase.

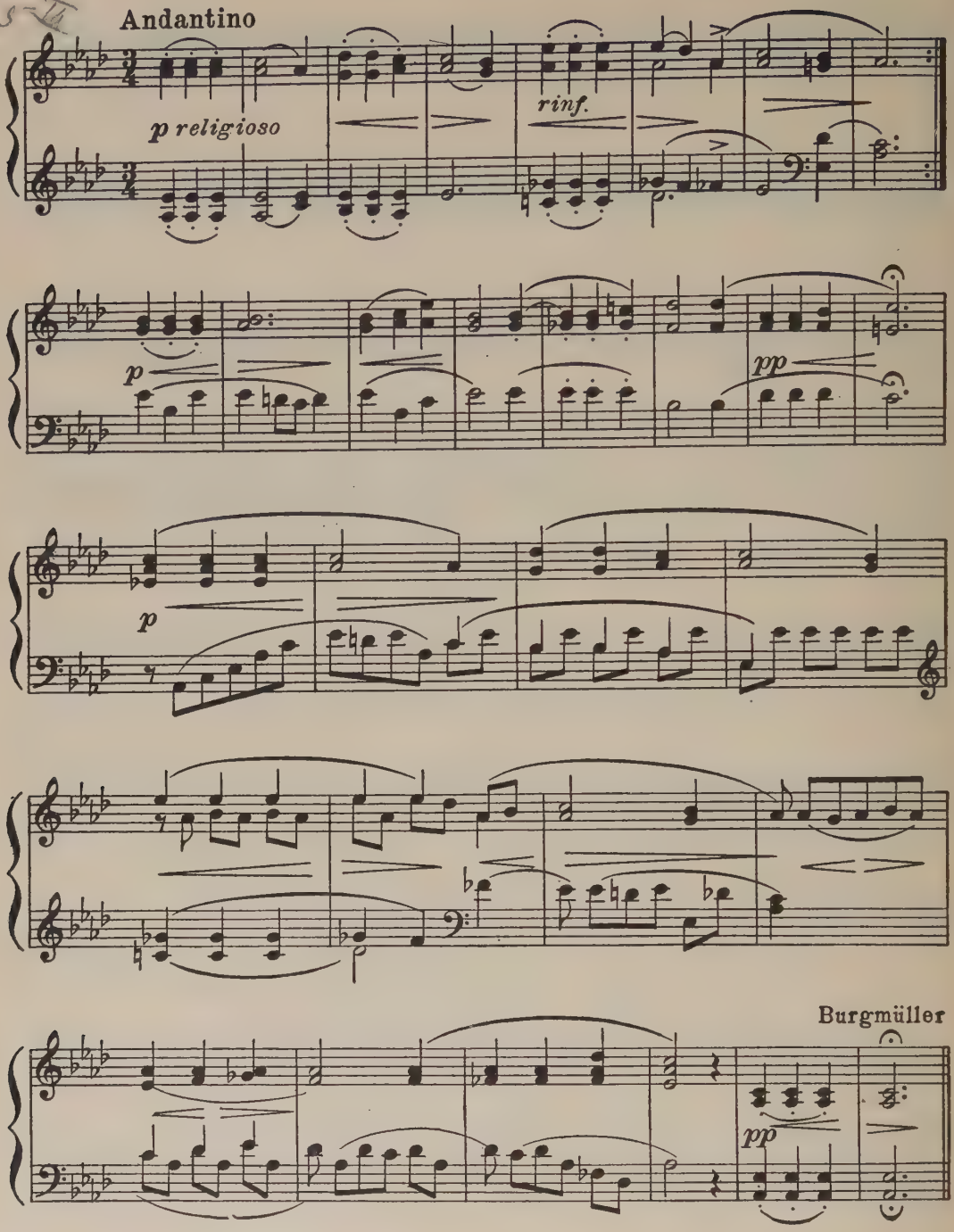
(b) Repeat immediately what has been played.

(8) Transpose the melodies of Sections 3 and 6 to the keys of a major and minor 2nd and 3rd above and below.

Follow the printing; play in the key; when in doubt, think the interval you are transposing.

(9) Transpose the following set of chords and the piano piece to the keys of F F♯ G♭ G C B and B♭.




Andantino
p religioso
rinf.
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Burgmüller
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